

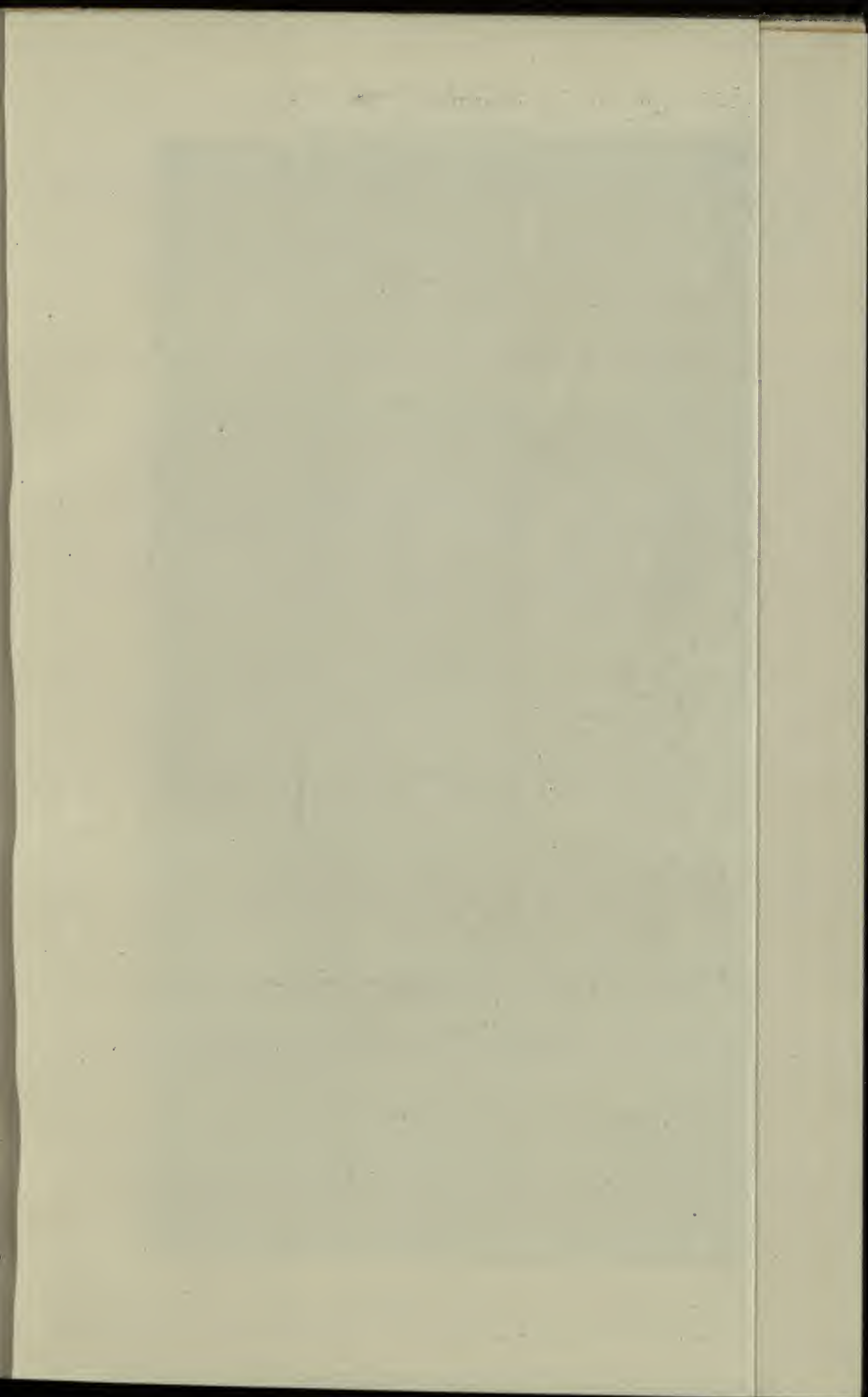
SOUTH KENSINGTON MUSEUM ART HANDBOOKS.

TAPESTRY.

*This Volume, forming one of the Series of Art Handbooks issued under the authority of the Lords of the Committee of Council on Education, has been prepared by M. ALFRED DE CHAMPEAUX, of the Bureau des Beaux Arts (Luxembourg), Paris, and translated from the French by Mrs. R. F. SKETCHLEY.*

*January, 1878.*









ENGLISH TAPESTRY. PART OF THE "HISTORY OF VULCAN."  
*Executed at the Manufactory, Mortlake. Reign of Charles I. In the "Carde Meuble," Paris. (See pages 49 and 55.)*



# TAPESTRY.

BY

ALFRED DE CHAMPEAUX.

WITH WOODCUTS.



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# CONTENTS.

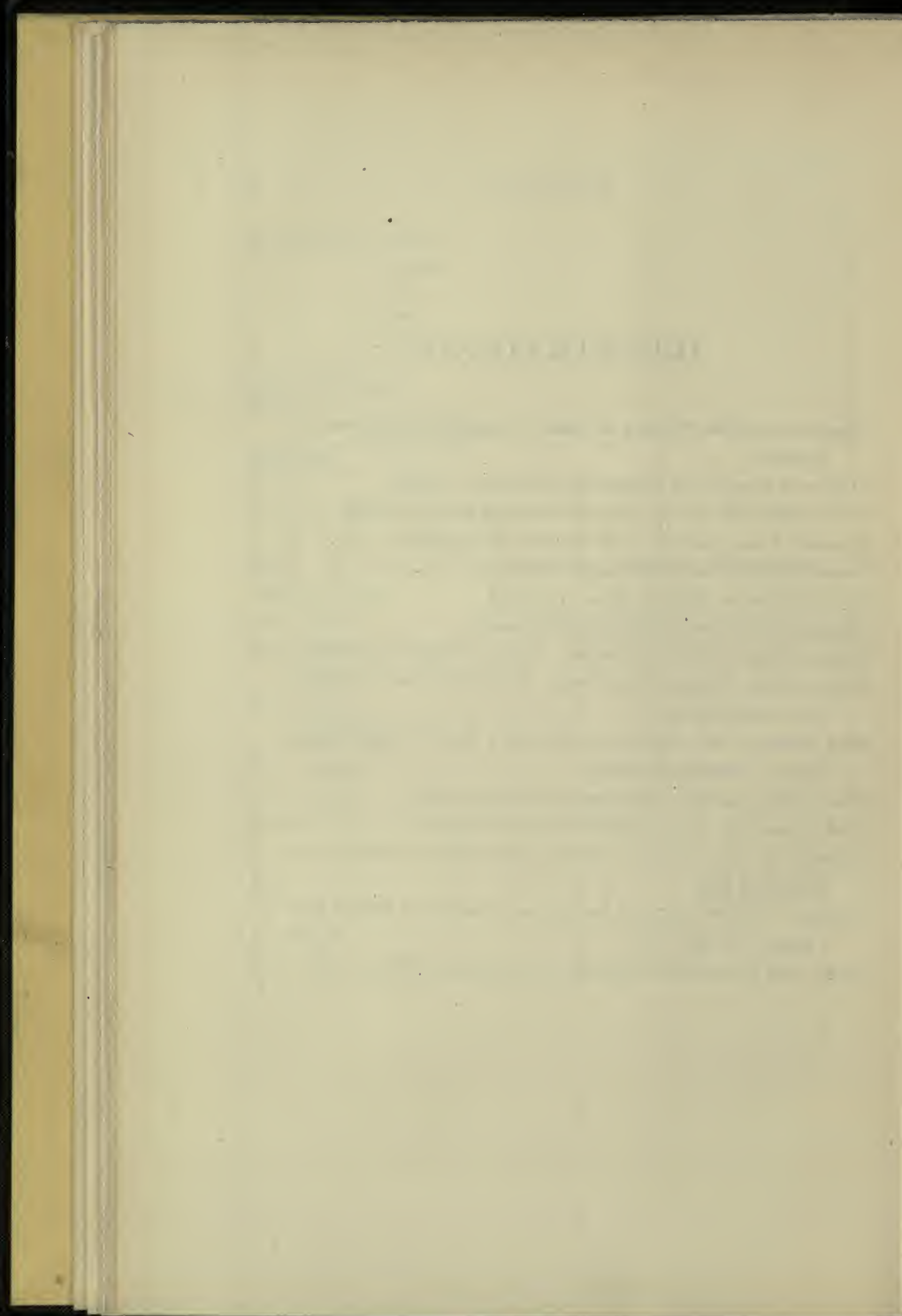
	PAGE
Introductory Remarks on the Art of Tapestry . . . . .	I
High-warp Looms . . . . .	I
Looms employed in the Manufacture of Carpets <i>de la Savonnerie</i> . . . . .	5
Low-warp Looms . . . . .	7
History of Tapestry . . . . .	11
Sarrazinois Carpets . . . . .	11
Earliest Manufacture of Storied Tapestry. . . . .	11
First Flemish Manufactories . . . . .	12
Manufactories at Arras . . . . .	15
"    "    Brussels . . . . .	16
"    "    Lille . . . . .	20
"    "    Tournay . . . . .	22
"    "    Oudenarde . . . . .	23
First French Manufactories . . . . .	24
"    Gobelins Manufactory . . . . .	26
Manufactory of the Savonnerie . . . . .	27
Establishment of the Royal Gobelins Manufactory . . . . .	27
Manufactory at Beauvais . . . . .	29
List of the Directors of the Gobelins Manufactory . . . . .	30
"    Master-contractors of the Gobelins and Beauvais Manufactories . . . . .	31
Principal Hangings made at the Gobelins and Beauvais Manufactories . . . . .	32
Reunion of the Savonnerie with the Gobelins Manufactory . . . . .	35
Present State of the Gobelins and Beauvais Manufactories . . . . .	36
Exhibition of the History of Tapestry . . . . .	36
Manufactories at Rheims . . . . .	38
"    "    Aubusson and Felletin . . . . .	38
Reorganisation of the Aubusson Manufactories by Colbert . . . . .	39
Present Prosperity of the Aubusson and Felletin Manufactories . . . . .	42
Italian Manufactories . . . . .	43

	PAGE
Manufactories at Ferrara . . . . .	43
„ „ Florence . . . . .	44
„ „ Turin . . . . .	46
„ „ Rome . . . . .	46
„ „ Madrid . . . . .	47
German Manufactories . . . . .	47
Manufactory at Berlin . . . . .	48
„ „ Copenhagen . . . . .	48
„ „ Constantinople . . . . .	48
Manufactories in England . . . . .	49
Manufactory at Mortlake . . . . .	49
Oriental Manufactories of Carpets . . . . .	51
General Production of Tapestry . . . . .	52
Notice of the Principal Pieces of Tapestry preserved in Museums or Public Buildings :	
Belgium . . . . .	53
France . . . . .	54
Italy . . . . .	59
Spain . . . . .	61
Germany . . . . .	62
Switzerland . . . . .	64
Denmark . . . . .	64
England . . . . .	64
Principal Works relating to the History of Tapestry . . . . .	66

## ILLUSTRATIONS.

	PAGE
Tapestry, part of the "History of Vulcan," executed at the Manufactory,	
Mortlake . . . . .	<i>Frontispiece</i>
High-warp Loom for the Manufacture of Gobelins Tapestry . . . . .	4
Mode of Manufacturing the Carpets of the Savonnerie aux Gobelins . . . . .	6
Low-warp Loom, employed in the Manufactories at Aubusson . . . . .	7
Marks of the Manufactory of Tapestry at Brussels . . . . .	20
Mark of Guillaume Werniers, Lille. 1701-1738 . . . . .	22
Supposed Mark of the Manufactory of Oudenarde . . . . .	24
Supposed Mark of Charles de Comans. Earliest Gobelins Manufactory . . . . .	26
Supposed Mark of Alexandre de Comans. Earliest Gobelins Manufactory.	
Seventeenth Century . . . . .	26
Mark of one of the Lefebvres, master-workers in the Gobelins Manu-	
factory. Seventeenth Century . . . . .	28
Mark of Hans Karcher, tapestry-maker at Ferrara in 1545 . . . . .	44
Mark of Jean Rost, tapestry-maker at Florence in 1546 . . . . .	45
Signature of Pierre Fevre, Parisian tapestry-maker, established at	
Florence in 1639 . . . . .	45
Tapestry, "Children playing at Bull-fighting," executed at Madrid, from	
a design by Ramon Bayeu . . . . .	<i>To face</i> 47
Marks of the Manufactory at Mortlake and Monogram of Franc Crane . . . . .	51







# T A P E S T R Y .

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## INTRODUCTION.

T A P E S T R Y is manufactured in looms, the warp being sometimes vertical, sometimes horizontal. The loom consists of two cylinders supported by uprights, held together by cross-beams. Round one of these cylinders is rolled the warp, and round the other the web as this is completed. These cylinders (technically called *lisses*) are placed vertically in high-warp (*haute-lisse*) looms, while they are parallel to the ground in low-warp (*basse-lisse*) looms. Hence arises the name of high-warp looms for the former, and low-warp looms for the latter. The name also of high-warp and low-warp tapestry is used according as the fabric is made in the one or the other of these looms. In spite of the difference in the manner of placing the warp, the results are almost identical, only a skilled eye being able to distinguish at first sight a piece of high-warp from a piece of low-warp tapestry. Low-warp tapestry requires, nevertheless, more seams, on account of the smaller size of the pieces, which are obliged to be joined together in order to make tapestries as large as those woven in high-warp looms.

High-warp (*Haute-lisse*) looms.

Tapestry, like all other woven fabrics, is composed of a warp and a woof, but the woof alone appears on both the right and wrong side, because it must entirely

cover the warp. In the high-warp looms used in the manufacture of Gobelins tapestry, this warp is arranged on a vertical plane, and rolled round the cylinders. It is composed of worsted, cotton, or even silk threads, of four or five yarns twisted together, and it must be perfectly smooth. When stretched upon the rollers the workman divides it into two leaves, which are kept apart by a thread passed alternately between the threads of the warp, and by a glass tube, two or three centimètres in diameter, called the *bâton de croisure*: in consequence of this separation half the threads of the warp are brought in front, while the other half fall behind. To each thread of the leaf, at the height of the workman's hand, is attached a bit of fine cord, in the shape of a ring, called a coat, and these coats are fastened to a strong pole, called the coat stave. It is by drawing these coats forward that the workman, who is seated between the warp and the picture which he is copying, can bring the back threads forward so as to enable him to cross the warp and the woof. The material for the woof is wound on a wooden shuttle, called a "broach" or "flute."\*

To form the web the workman takes a shuttle mounted with wool or silk, the end of which he fastens to the warp to the left of the space to be covered by the colour in his shuttle; then passing his left-hand between the two leaves separated by the *bâton de croisure*, he draws towards him the threads which this shade is to cover; his right-hand passing between the threads, lays hold of the shuttle, which he brings to the right, and his left-hand taking hold of the coats brings forward the back threads of the warp, while the right-hand returns the shuttle to the place from which it was first moved. This passing and returning of the shuttle forms what is called two shoots, or a course.

The workman continues to repeat these courses, one above the other, following the extent and outline of the space to be

\* These technical details on the manufacture of high-warp tapestry are taken from the excellent notice on the manufacture of Gobelins Tapestry, published by M. Lacordaire, Director of that establishment.

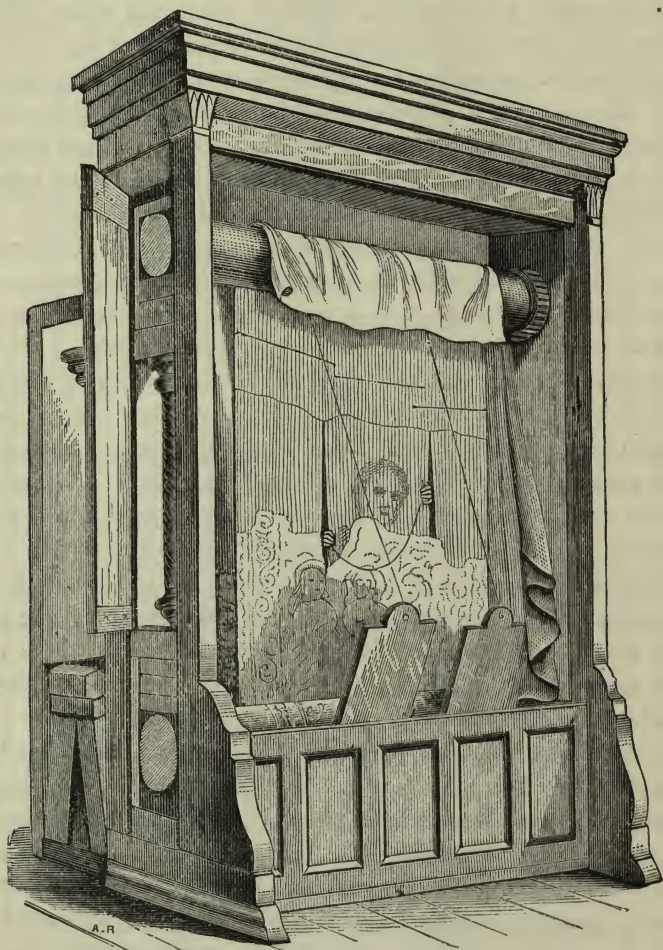
filled in by the colour in his shuttle. For each different shade or colour he takes a fresh shuttle, and fastens the end of it on the side on which he is working, which is always the wrong side. After each course he closes with the sharpened end of his shuttle the threads of the woof of that part of the web already completed, and after a series of courses placed one above the other, he strikes the woof from top to bottom with a heavy comb of ivory, the teeth of which penetrate between each thread of the warp, which in this way becomes completely concealed by the woof.

The number of threads of the warp to be included in a shoot or a course depends upon the shades: in a plain horizontal part the shoots are made as long as possible, to accelerate the work, but it often happens that a shoot only takes in two or three threads of the warp. The outlines of the drawing to be reproduced, and the greater or less extent of the half tints, indicate the length of the courses, as well as the number of them to be ranged one above the other. In order to avoid the appearance of mosaic, which would inevitably result from the simple juxtaposition of the colours, the workman passes from one colour to another by shades which partake of both, and which are graduated like hatching. The right treatment of these stipples forms one of the greatest difficulties of the work, and the practised eye of the workman can alone determine where to begin or finish a shade.

In the outline of his figures, and in passing from one shade to another, the workman is guided by a slight tracing on the warp, which is done by means of a transparent paper on which a sketch of the picture is countertraced. This tracing of the drawing on the warp, having to be done in sections as the work advances, would inevitably mislead the workman in the general effect if he were not careful to indicate certain leading points or guiding lines on the copy, and to mark them on the warp. But all these precautions and niceties would be of little use if the workman were not specially educated, so as to be able to supply the insufficiency



of the outline by his own intelligence, and by the resources of his art. Having to deal with a dry material, which neither admits of



HIGH-WARP LOOM FOR THE MANUFACTURE OF GOBELINS TAPESTRY.

glaze, impasto, or alterations, nor of any of the resources of the art, whose *chefs-d'œuvre* he has to reproduce, he cannot, like the

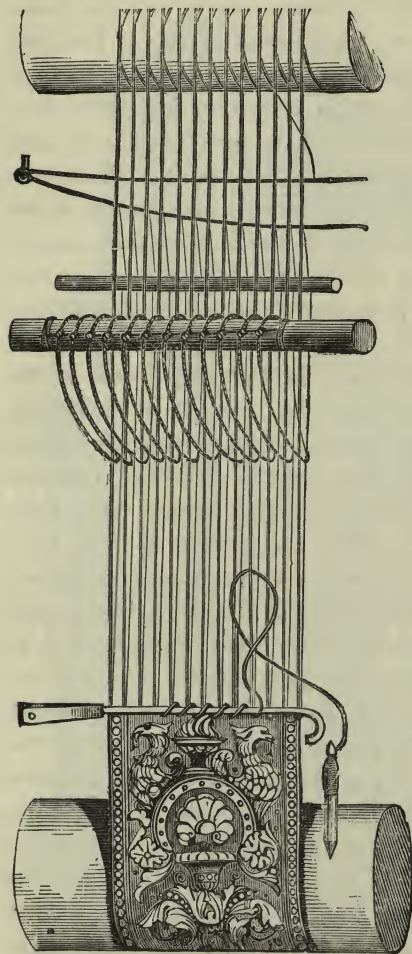
painter, judge immediately of the general effect of his work, nor modify it according to the requirements of that effect. He proceeds by scarcely perceptible touches, and he obtains transparency and harmony by a very complicated process of hatching, and although he is working on the wrong side, he has to produce at once the right colouring and a correct outline. All these difficulties can only be surmounted by great skill and long experience. It takes from twelve to fifteen years to train a workman in the Gobelins manufactory, the only manufactory where high-warp looms are still used, and it has required many generations of industrious artists to bring the fabrication of storied tapestries to the point of perfection they have reached in this establishment.

Looms employed  
in the manufacture  
of carpets *de la Savonnerie aux Gobelins*.

Although woven in high-warp looms at the same manufactory, the method of fabricating carpets of the Savonnerie differs entirely from that employed for the storied pieces of Gobelins tapestry; in fact they are, properly speaking, velvets. The warp is wound vertically on two cylinders, and arranged as in the loom of which we have just spoken; but the worsted threads composing the woof which are to form the surface of the carpet, are fastened by a double knot on two threads of the warp. This latter is of wool and double; it combines itself both with the threads of the velvety surface and with a warp and a weft, no part of which appears on the outside. The workman sees the right side of the carpet, and not the wrong, as is the case in weaving Gobelins tapestry. To make the stitch, he takes a shuttle, and separates with his left-hand the thread of the warp on which he is to begin, and draws it towards him; he then passes the shuttle and the worsted thread, which he holds with his right-hand, behind; this being done, he advances, by means of the coat, the next thread of the warp, round which he makes a running knot, which he tightens. Between these two shoots the wool forms on the front of the warp a ring the diameter of which is according to the height of the



pile ; a round wire, sharp at one end, is then passed through this ring or loop, and a row of rings is formed on it by the repetition



MODE OF MANUFACTURING THE CARPETS OF THE  
SAVONNERIE AUX Gobelins.

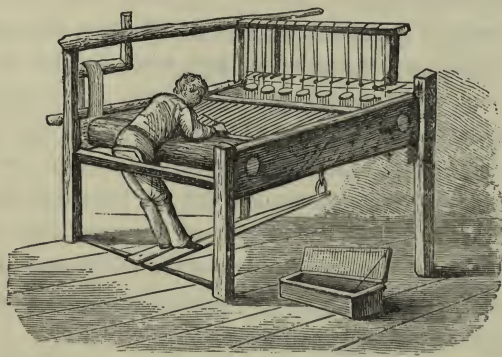
of the stitch. By drawing the wire from left to right all these loops are cut, and the pile is formed. When a row of stitches is thus completed, the workman binds them by means of a strong hempen thread thrown between the two leaves of the warp, and placed above the stitches. He then intersects the threads of the warp by another hempen thread, forming the weft ; and to do that he advances, by means of the coats, the threads that are behind ; he passes the woof between the two rows of threads and allows the hinder ones to resume their former place. In this manner each of the stitches is, as it were, linked together. This being done, he strikes

the stitches and the hempen threads with the comb, and these latter are thus forced inside the fabric so as to be invisible. Then the clipping or

shaving of the carpet takes place, which is necessary from the unequal length of the ends of wool left in cutting the loops of the pile. This operation requires much precision on the part of the workman, and has an important bearing on the beauty of the carpet. The productions of the Savonnerie being generally larger than the other pieces of Gobelins tapestry, the looms in which they are made are also larger, and allow of several workmen being engaged at the same time, thereby accelerating the progress of the work.

Low-warp (*basse lisse*) looms.

In the low-warp loom, which is that generally used by the weaver, the cylinders, which are placed horizontally, are inserted in two wooden cheeks (*jumelles*), which are supported by uprights, as in the high-warp loom. Round one of these cylinders is placed the warp, and the web as it progresses is rolled on the second, in the same way as in high-warp weaving. The coats are supported above the warp by a bar resting on two cross beams, which serve to unite the four upright posts. These coats are fastened beneath the warp to two treadles, which are used to raise alternately each leaf of the warp by means of the coats. The workman, seated on a bench placed in front of the loom, his feet resting on the treadles, which he moves alternately, separates with his fingers the threads of the warp which he



LOW-WARP LOOM, EMPLOYED IN THE MANUFACTORIES AT AUBUSSON.

requires, and passes between the two leaves of the warp the broach, or flute, mounted with wool. He regulates the courses by means of an instrument called a reed, and presses them down with a comb of wood or ivory.

In low-warp tapestry the drawing which is to be copied is placed beneath the warp ; the workman copies it by lengthening or shortening the courses according to the outline of what he is copying. He can, however, only judge of his work on the wrong side, unless he lifts the loom. In 1738 Vaucanson invented a machine for raising low-warp looms, so that the work could be examined without taking the piece off, but notwithstanding this improvement, the operation is always a long and difficult one. This is the real secret of the inferiority of low-warp tapestry, which cannot attain the same correctness of drawing, or the same general effect, and does not display the same harmony of colour in the execution as the high-warp tapestries, in which the workman, though equally working on the wrong side, is able to follow his work with his eye continually. Moreover, the high-warp loom reproduces compositions just as they stand in the original, while they are reversed in the low-warp loom. It is only lately that the practice of tracing the drawing reversed has been introduced into low-warp weaving, thus enabling it to be reproduced in the same position as the original.

The looms of Aubusson, as well as all those of other towns where tapestries, either storied or with some subject or decorative treatment, are produced, are all low-warp. The quality of the fabric is estimated by the fineness of the woof, and the number of sets of spring staves. The spring staves are divided into sets. A set consists of twelve coats, six of which are formed of the threads of the lower, and six of the threads of the upper leaf. So when we say that a piece of tapestry is a work of 36 sets (*portées*), it means (the "*lame*" being 40 centimètres long) that in a space of 40 centimètres there are 432 threads.

Low-warp tapestry is done one-third more rapidly than high-



warp. The Gobelins manufactory only making use of the latter process, the low-warp loom has been given up to the manufactory at Beauvais, as partaking more of the nature of industrial art, while the high-warp loom lends itself better to the conscientious translation of the works of great painters, such as are wrought at the Gobelins manufactory.

Ancient tapestries, being generally wider than they were long, were executed laterally in order to give more solidity to the loom and less distance between the upright posts. This arrangement is frequently adopted in the Gobelins and other manufactories when pieces of great size have to be fabricated. The workman then works sideways, but this is generally supposed to facilitate the shading and hatching. In the Middle Ages, the looms being smaller, a large hanging had to be worked in separate pieces, which were sewn together. This is no longer done except in low-warp tapestry.

**Fine-drawers.** Amongst the workmen employed in the manufacture of tapestry, are the fine-drawers, whose duty it is to join the tapestries together which are made in separate pieces, and also to repair torn places. Much care is needed for these operations. When the fabric is worn out, or in holes, the threads of the warp which have been destroyed have to be made good, and then the woof has to be worked in with wools, matching in colour and quality those of the piece which is being repaired. It requires also much skill to make the pieces of a hanging which have been worked in different looms join properly.

**Quality and dyeing of the wools.** The quality of the wool is of great importance, both as regards beauty of execution and the durability of the tapestry. In the present day, just as in those times when the manufactories flourished in Flanders, English wool is reputed to be the best for this kind of work. English wool only is employed by those manufacturers who desire to guarantee the quality of their productions. It is specially used in the Gobelins manufactory. The finest wool comes from Kent. At

Aubusson and Felletin, and in other places where less attention is paid to the perfection of the work, the wool of the country is used.

Next to the quality of the wool, the dyeing of it has always been a matter on which great care has been bestowed in those workshops where it is desired to obtain brilliant and permanent colours, and to insure the durability of the fabric. We all know how renowned the old Flemish dyers were, and in later times the brothers Gobelin, at Paris, dyers in scarlet, who first brought into notice the house on the banks of the Bièvre. In our own day M. Chevreul, director of the dyeing department in the Gobelins manufactory, has made wonderful progress in this branch of industry. By careful study, and aided by the advance of chemistry, he has succeeded in composing a chromatic prism containing 14,420 different tones.

## HISTORY OF TAPESTRY.

Origin of the art  
of Tapestry.

It is difficult to fix the precise period at which the manufacture of tapestry in a loom began in European countries. Several documents, going back to the 10th and 11th centuries, establish the fact that in certain convents in France, carpets made of wool, ornamented with flowers and animals, and even hangings representing religious subjects, as well as portraits of kings or emperors, were woven for the decoration of churches and palaces, but no positive knowledge of the mode of manufacture employed at that time has come down to us. It is probable that these hangings were rather embroidered stuffs—like that preserved in the *mairie* at Bayeux, which records events in the conquest of England by the Normans in 1066—than actual tapestries made in a loom. This kind of fabric was known, in the Middle Ages, by the name of “Sarrazinois” carpets, and had doubtless been brought from the East, either by the Saracens of Spain, or at the close of the Crusades.

Earliest manufacture of storied tapestry.

It was towards the end of the 12th century that the Flemish weavers began to make use of high-warp and low-warp looms, and to manufacture storied tapestry. The art rapidly developed in their country, both on account of the excellent methods of dyeing employed by the weavers, and also by reason of the abundance and quality of the wool, which was sent to them from England. France, so prosperous in the 13th century, soon followed the towns of the



north in this branch of industry. These new manufactures became from that time the rivals of the Sarrazinois tapestries, which were very inferior in workmanship, and many disputes arose, both in Flanders and in Paris, between the representatives of the two industries. It appears that in Paris the demand for Sarrazinois tapestries had even increased, and the workmen employed on them had formed a powerful corporation. In the inventories or accounts of that period which have come down to us, the Sarrazinois tapestries are distinguished from high and low warp tapestries. The former are designated embroideries, the latter are called Arras, style of Arras, of Brabant, Tournay, &c. This distinction was kept up till the period of the Renaissance.

Difference between Sarrazinois and high-warp tapestries.

The corporation of master-workers in Sarrazinois tapestry had preserved their low-warp looms, and in virtue of their ancient privileges they opposed the manufacture of high-warp tapestry. A decree of the Provost of the merchants of Paris, dated 1302, put an end to this quarrel by uniting the two manufactures, and incorporating the new-comers in the guild of ancient workers in tapestry, on condition of their submitting to the same terms. This industry appears to have been very prosperous in France, and especially Paris, in the 13th and 14th centuries, since in 1292 there were in Paris twenty-four master tapestry-workers; but it became almost extinct in consequence of the misfortunes that overwhelmed the country during the war with the English, called the Hundred Years' War. The manufacture of storied tapestry established itself from that time in Flanders, where it flourished under the government of the Dukes of Burgundy, so celebrated for their wealth and magnificence.

Prosperity of the manufactories of tapestry in Flanders, under the Dukes of Burgundy.

The towns of Arras, Valenciennes, Tournay, Oudenarde, Lille, and Brussels, where this industry was already very flourishing, became the centre of a busy manufacture of storied tapestries. Arras had even acquired so great a reputation in this particular

style, that it gave its name to all high-warp tapestries, which are still called in England, "Arras," and in Italy, "Arazzi." But the prosperity of Arras did not survive the taking of that town by Louis XI. in 1477, and Brussels inherited the reputation of her former rival, a reputation which, thanks to favourable circumstances, she maintained for some time. Philip the Good, Duke of Burgundy, had also established at Bruges a manufactory of tapestry, which rapidly became one of the most important in Flanders. It was to these towns that, during three centuries, all the princes of Europe came to purchase those storied tapestries which were so much sought after for the decoration of churches and palaces. Some fragments of these hangings have come down to us, and have been placed in our museums as a most valuable evidence of artistic industry during the Middle Ages.

The Flemings were at that time the first nation in Europe for their manufactures and for their riches. They owed this prosperity to the privileges obtained by their powerful corporations for commerce and manufactures, and they constantly defended these privileges with heroic courage against the encroachments of their lords. The ports of Bruges and Antwerp were the emporiums of the whole world. The workers in tapestry in Flanders formed the most distinguished and eminent corporation of that nation of weavers, who, during the long contests with their princes, were noted for their turbulence and their courage. The great Jacques Artevelde belonged to one of the most notable families of the guild of weavers, and the prime mover in the revolt of Bruges in 1302 was a worker in tapestry. The communes of Flanders had early learned to defend their liberties, and the organisation of corporations, from which all those unconnected with their trade were excluded, seemed to them the best means of protecting these rights; but the want of a good understanding, and the jealousies between the various communes, brought about, after bloody defeats, the abolition of these privileges.

Influence of the revival of Flemish art on the production of tapestry in the towns of Flanders.

Notwithstanding these internal dissensions, the reign of the House of Valois was for Flanders the period of its greatest industrial prosperity.

The influence exercised by Flemish art upon Europe was paramount, and masterpieces of art and industry were multiplied in all directions. In order to keep pace with this progress, the manufacturers of tapestry abandoned the primitive subjects they had hitherto reproduced, and which were drawn, for the most part, from miniatures in manuscripts, and they called for subjects from the painters of the school of the Van Eycks, such as Roger van der Weyden, Thierry Stuerbout, and Hugo van der Goes, who had just brought about a revival of Flemish art by those pictures which we still admire.

Roger van der Weyden is, of all these masters, the one who appears to have exercised most influence on the manufacture of tapestry, on account of the skill with which he arranged his great historic subjects. These compositions, painted on canvas, were frequently reproduced in tapestry, and it is believed that a reminiscence of some of them has been preserved to us in the hangings still existing at Madrid and Berne. The artists who executed these patterns gave free play to their imagination in the choice of subjects, which they borrowed from the *fabliaux*, and from the romances of chivalry, as well as from the moralities so much in fashion in the Middle Ages. To augment the value of their productions, the workers in tapestry wove threads of gold and silver, mingled with silk, into the woof of their fabrics. This innovation, speedily adopted by the luxury of the age, continued till the middle of the 18th century, when it fell into disuse.

After this general sketch of the artistic industry of Flanders in the 15th century, we will sum up what is known of each of the towns where the manufacture of storied tapestries flourished. The history of Flemish tapestry has yet to be written. Notwithstanding the interest attaching to that series of productions, much



more nearly allied to art than to industry, they have been neglected up to the present time, and it is only quite recently that certain learned men have begun to make those researches among archives which alone can enable us to attain this desired knowledge.

We have already remarked that the first Flemish manufactories were established in the town of Arras. It was from this town that the greater part of the most ancient tapestries still remaining to us originated, and yet, except a general mention of its industrial activity from the time of the 12th century, we find very little information about its different *ateliers*. The accounts of the House of Burgundy mention a purchase of tapestries in 1367, in the name of the town, to be offered as a present to the king of France, Charles V., on the occasion of the marriage of Philip the Bold; and another purchase in 1373, from the manufacturer, Hubert Wallois. After the battle of Rosebecke, Philip the Bold ordered a piece of tapestry representing this feat of arms from Michel Bernard, in 1382, and in 1385 he ordered another, of the Seven Ages, and a hanging representing the history of Saint Anne, from Jean Cosser, for the sum of 2,100 gold crowns. His son, Philip the Good, bought, in 1440, a hanging showing the Passion, from Jehan de Vallois, at Arras. Lastly, we find in these same accounts the names of a tolerable number of manufacturers of tapestry at Arras as having worked for the Court of Burgundy: they are, Jehan Hennin, 1403; Jehan de Nuesport, 1393; Jehan Renoult, of Arras, 1413; Guy de Termois, 1419; Jehan de Florenne, fine-drawer, 1418; Guillaume Conchiz, of Bruges, 1441; Jehan Arnoulphin, 1422; Jehan Codye; Robert Davy; Jehan de l'Ortie, 1418; Camus de Gardin, 1495; and Antoine Grenier. Unfortunately we do not find on any of the numerous tapestries, which we know have come from the looms of Arras, any mark or signature which would permit of our attributing them to any of these manufacturers.

Manufactories at  
Brussels.

After the taking of Arras by Louis XI., king of France, and the consequent closing of its *ateliers*, Brussels became the chief seat of the manufacture of tapestry; and the princes of the House of Burgundy and, later on, of the House of Austria, granted it their unceasing protection. This was a period of great industrial prosperity for that city. The workmen versed in all the resources of their art, were able to keep pace with the great progress made in Italian art under the inspiration of the masters of the Renaissance, and they were entrusted by foreign sovereigns with the execution of magnificent hangings, the designs for which were drawn by Italian painters. It was to the manufactories of Brussels that Pope Leo X. applied for the reproduction of the cartoons of Raphael, which were intended for the Sistine Chapel in the Vatican. These original compositions, representing the Acts of Christ and his Apostles, and in which the most eminent qualities of the divine master are shown in all their lustre, have been in part preserved, thanks to Charles I., king of England, who bought them from a manufactory of tapestry at Brussels, at the suggestion of Rubens. For some years they have been exhibited at the South Kensington Museum, whither they were brought from Hampton Court Palace. The tapestries executed at Brussels for the Pope are preserved in the Vatican. The painters, Giulio Romano and Giovanni da Udine, also designed a considerable number of cartoons for the Flemish workmen, and the painters of the north, on their part, Jan Mabuse, Lucas van Leyden, Bernard van Orley, Michael Coxcie, to mention only the most celebrated, were not behind-hand in furnishing designs to the tapestry-workers of their own country. It must be acknowledged, however, that notwithstanding all the talent employed by the painters of the Renaissance in these compositions, they respected the true principles of their art less than their predecessors—which principles are, for the most part, ignored in the present day—and their cartoons seem too frequently to be intended to rival painted pictures. Tapestry

Hangings executed at Brussels for foreign princes.



should play a more modest part, and should confine itself to producing a simple decorative effect. This is where the artists of the 15th century—for we possess no pieces of tapestry of an earlier date—are inimitable, and their hangings, notwithstanding the injuries of time, thanks to the simplicity of their method of composition and execution, have never been surpassed in general effect, in spite of all the improvements of modern art. The fashion for large allegorical compositions, which it is often difficult to understand at first sight, unless one is well acquainted with the works and romances from which they are taken, continued long after the period of the Renaissance, and we know of pieces of tapestry executed in the 18th century from old patterns drawn by the Flemish artists of the end of the 15th century.

Some documents recently published have made us acquainted with a long series of tapestries belonging to different princes, which are mentioned in their inventories, and numerous bargains concluded with manufacturers for the execution of rich hangings. We possess, amongst others, the inventory of the tapestries belonging to Philip the Bold, in 1404, and that of his widow, Margaret of Flanders, in 1405. Another, drawn up in 1420, makes us acquainted with the hangings of Philip the Good, but unfortunately the inventory of the jewels of Charles the Bold, in 1468, makes no mention of tapestry. Nothing relating to the time of Mary of Burgundy and Philip the Fair is in existence.

Tapestries executed for the House of Austria. Two inventories, drawn up in the reign of Charles V., in 1536 and 1544, furnish us with valuable documents relating to the state of the imperial collection, and to several works of great interest, both because they assist us in discovering the origin of several pieces, as well as the names of the artists who executed them. The inventory of Margaret of Austria, drawn up at Malines in 1524, also contains a long list of tapestries which she bequeathed to different relations, or to religious establishments. Besides these acquisitions, it was customary for the towns to present pieces of tapestry to princes at their

solemn entries, or at their coronations. In consequence of the long duration of the Spanish rule in Flanders, many of these tapestries were transported to Madrid, either as direct acquisitions, or as inheritances, or by reason of the return of the princes governing

the country in the name of the King of Spain. The collection of the tapestries in the Palace in Madrid. collection in the royal palace in Madrid is, thanks to these different circumstances, the richest in Flemish tapestries in existence.

Amongst the numerous documents extant on the history of high-warp tapestry in Brussels, one of the most interesting is a bargain, recently published, concluded in 1546 with John Vermay for the execution of twelve large cartoons, representing the expedition of Charles V. to Tunis, to which John Vermay was attached as imperial painter. William Pannemaker, master tapestry-worker at Brussels, was afterwards summoned by the queen, Mary of Hungary, regent of the Low Countries, and he undertook to execute from these drawings twelve pieces of tapestry on the same conditions as a hanging representing the loves of Vertumnus and Pomona, recently sold by him to the emperor. The mention of this double order is so much the more interesting because the number of tapestries of that period, with the names of whose makers we are acquainted, is very limited, and also because this hanging representing the *conquestes du royaume de Thunes*, as well as that of the loves of Vertumnus and Pomona, also mentioned in the same document, are still preserved in the royal palace at Madrid. The execution and the preservation of these two series are equally remarkable. Pannemaker also executed a hanging depicting the Passion, in eight pieces, for Charles V.

Re-establishment  
of the manufactories  
at Brussels in the  
17th century.

In the reign of Philip II. the religious wars and the misery resulting from them, and the crushing taxes, gave a terrible blow to this artistic industry, which paralysed it for a time, in consequence of the closing of the manufactories, and the emigration of the workmen to foreign countries; but it regained its activity under the wise and

fostering rule of the archdukes Albert and Isabella. A painting in the museum at Brussels, dated 1616, representing a procession of the different corporations of the town, bears an inscription certifying that the number of master tapestry-workers in Brussels was then one hundred and three. A decree of the magistracy was issued in 1657 for the maintenance in its lustre of the manufacture of tapestry, then very flourishing in Brussels. Its object was to prevent the frauds committed by the merchants, who changed the manufacturers' marks. It was to these *ateliers* that the French manufacturers always applied for skilful master tapestry-workers.

Although they generally reproduced the compositions of the Flemish and Dutch masters of the 17th century, such as Franz Floris, Martin de Vos, and Teniers, the Belgian manufacturers of that period did not disdain to borrow their subjects from French artists, and even to copy the finest examples of Gobelins tapestry, whose artistic value even then surpassed that of the Flemish manufactures.

Later manufactories in Brussels. The most renowned manufactories that we know of in the later period of the art at Brussels were those of Evrard Leyniers, who worked from 1597 to 1680, and to whom is attributed a large number of tapestries bearing the two letters "E. L.;" and of Peter van der Borcht, who executed pieces representing hunting subjects, in the style of the painter Wouvermans.

In 1763 there was a sale of the apparatus of Peter van den Hecke, whose tapestries after Teniers, or copied from Gobelins tapestries, are often met with. The signature of another master, Auwerck, is found on a fair number of tapestries representing rustic subjects. One of the latest Flemish masters, Brandt, closed his *ateliers* in 1784. Many hangings manufactured by him have been preserved, which are most carefully executed.

The troubles which arose at the end of the last century, the discredit cast by fashion on this style of furniture amongst the



rich, the dispersion of artists and workmen, brought about the ruin of a manufacture formerly so renowned.

No particular mark can with certainty be attributed to any of the old *ateliers* in Brussels, but a considerable number of pieces manufactured in that city bear a mark composed of the two steels of the old Dukes of Burgundy, placed one on each side of a cut flint. These steels were at a later period changed into two B's arranged in the same way.



MARKS OF THE MANUFACTORY OF TAPESTRY AT BRUSSELS.

Although this city has long been French, we include the history of its manufactures (as we have already done those of Arras) in that of the towns of Flanders, whose fate it shared at the period of their greatest industrial activity. The earliest mention of acquisitions of tapestries made by the Dukes of Burgundy at Lille dates from 1413; but we know from several authentic records, that the commencement of the manufacture of tapestry in this place dates farther back. The first workmen came from Arras, as we learn from the municipal registers of the town; a little later on they came from Paris—driven out, no doubt, by the civil war. Still later, the taking of the town of Arras caused a great number of the workers in tapestry to come to Lille. They were received there by the Emperor Maximilian, who granted them the right of erecting their looms and working at their trade.

We find also in the accounts of the Dukes of Burgundy that a maker of tapestry from Lille, Camus Dujardin, sold to Charles the Bold, in 1467, a hanging representing the History of the Banquet. The son of this master-worker was compelled to pay a fine in 1476, for having practised a deception as to the quality of his work. In 1470 the same duke bought another History of the Banquet from Jehan de Haze, maker of tapestry. This is no

doubt one of the repetitions of that Morality which is preserved in the museum of Nancy.

In 1512, when Charles V. freed himself from his vassalage to the king of France, the town ordered a new hanging for the decoration of the Chamber of Aldermen, from Gabriel Sauvaige, manufacturer of tapestry. The pattern was furnished by Hues de Respain, painter.

The regency of the archdukes Albert and Isabella was a period of relief for the whole of Flanders after the rigorous rule of Philip II., and the looms were again set up in all the manufacturing towns. The town of Oudenarde seems to have contributed more than any other towards repeopling the *ateliers* at Lille on this occasion. In 1625, Vincent de Quilkerberghe, from Oudenarde, founded there an establishment which became prosperous, and he presented a piece of tapestry to the church of Saint Sauveur. His example was followed by Gaspard van Caneghem, who came from Oudenarde, to set up a rival establishment to that of Quilkerberghe.

As soon as Lille had become French, and peace was signed, Louis XIV. hastened to protect its manufactures against the rivalry of those in the Low Countries, on whose productions he laid a heavy tax when they were imported into his kingdom.

In 1677, George Blommart and Francis van der Tischelin, from Oudenarde, asked permission to set up looms in the town. At the same time a family of workers in tapestry, well known in the history of the manufacture at Brussels, that of Pannemaker, established themselves at Lille, and worked there for about fifty years. They executed numerous series of landscapes, bearing in the borders the arms of Lille and the name of Pannemaker, sometimes in conjunction with that of Delatombe, who married one of the women of this family.

The most important manufactory possessed by this town was founded in 1688, by Jean de Melter from Brussels. He worked mostly after Cornelius Schut and the Flemish masters. His

son-in-law, Guillaume Werniers, succeeded him, and in 1709 his manufactory employed fifty workmen. Werniers reproduced many compositions of Teniers; he worked after Albano, and copied also the history of Don Quixote painted by Coypel for the Gobelins manufactory. He was charged with the execution of some beautiful tapestries for the church of Saint Sauveur, and he



**G. WERNIERS**

MARK OF GUILLAUME WERNIERS, LILLE  
1701—1738.

surrounded them with rich borders in the style of Bérain. The Hôpital Saint Sauveur in the same town has preserved a hanging manufactured by him, representing the emperor Baldwin. After the death of Werniers in 1740, another very important manufactory was established by F. Bouché, who obtained the title of manufacturer of tapestry to the governor of the town, and received a pension on this account. His manufactory lasted more than thirty years, and towards the end of his life, having become blind, he sent for workmen from the Gobelins manufactory to supply his place. The *atelier* was closed at his death. A last effort to revive this industry, made in 1780, by Etienne Deyrolle, a workman from the Gobelins manufactory, brought over by Bouché, did not survive the French Revolution.

The manufactories at Tournay seem to have been the cause of considerable industrial activity in that town. We often find them spoken of in the accounts of the House of Burgundy, which are almost the only source from which we can obtain any information on the history of Flemish tapestry at that remote period. The cathedral at Tournay has fortunately preserved an evidence of its artistic importance—a hanging representing the life of Saint Piat, and Saint Eleutherius, executed in 1402 by the brothers Pierot, who were established in that town. The Duke of Burgundy bought in 1449 a history of Gideon, in eight pieces, from Robert Davy and Jean de l'Ortie, master tapestry-workers, for the enormous sum of 8,940 gold



crowns. This piece of work was finished in 1453. It was intended for the decoration of the Hall of Assembly of the Chapter of the Golden Fleece. The cartoons were furnished by Baudouin de Bailleul, painter. A short time afterwards the same duke bought from Pasquier Grenier a hanging representing the Passion, woven in gold, for the sum of 2,000 gold crowns. In 1504, the son of this manufacturer, Jean Grenier, sold a piece of tapestry made in the Indian and Portuguese style, to be sent to France; and in 1505 a large hanging representing the history of the Last Supper, with a *chambre* of vine-dressers, and another of wood-cutters, for 2,422 livres.

When the Regent, Margaret of Austria, went to England, the town of Tournay presented her with a hanging representing the "City of Dames," which is mentioned in her inventory.

We have no precise information about the manufactories of Tournay at a later period, but we know that they have never been entirely closed. The town of Tournay is moreover the only one in Belgium which has preserved to the present day, in its royal manufactory, a last trace of the industry which was for so long a time one of the artistic glories of Flanders.

Manufactories at Oudenarde. The first charter of institution of the Corporation of the master tapestry-workers of Oudenarde goes back to the year 1441, but it is not till 1499 that we find any notice of the names of the workmen in its manufactories. This town appears to have confined itself to the production of landscapes, for in 1504 we find a payment made to Philip van Horne for a *tapis de verdure*. This speciality eventually brought about some confusion between the name of the fabric and that of the place where it was made, for the general name of "Oudenardes" was given to all *tapisseries de verdure*. The tapestry-workers of this town did not, however, confine themselves to this description of tapestry; for at a more recent period they copied the charming pictures of Berghem, Paul Potter, and Both. We have seen that the workmen of Oudenarde had, so to speak, a *mission* to set



SUPPOSED MARK  
OF THE  
MANUFACTORY  
OF OUDENARDE.

up looms in neighbouring towns. We know of no special mark belonging to the manufacturers of this town; but a tolerably large number of pieces of tapestry, bearing a shield, surmounted by a pair of spectacles, which forms part of the arms of Oudenarde, are attributed to that place.

Trade in tapestry  
at Antwerp.

Antwerp, which does not appear to have had any special manufactory worthy of note, was the great emporium of the tapestry trade, and on this account the merchants built vast galleries for its exhibition. It was to this town that the manufactories of Brussels, Bruges, Oudenarde, Lille, and Tournay sent their productions, which were from thence despatched abroad. But it happened that the Antwerp merchants changed the manufacturers' marks, or else made false ones, in order to increase the value of their goods. A decree of Charles V. repressed this fraud, by requiring that each manufacturer should sign his work in accordance with a mark registered at the Hall of the Corporation.

The rigours of the Spanish rule under Philip II., and the bloody executions of the Duke of Alva put an end to this prosperity. The trade of Flanders not being able to bear up against a system of taxation which almost ruined it, either ceased to be productive, or betook itself to foreign countries. Both workmen and manufacturers emigrated in crowds, and thus deprived their country of a manufacture which for nearly three centuries had made the fortune of the nation. We have seen what efforts were made at Brussels in the 17th century by the Archduke Albert and his wife Isabella, to revive this industry; but it was no longer exclusively Flemish, and it soon lost the artistic superiority which it had hitherto possessed.

First manufactories  
of French tapestry.

By one of those turns of fortune which are often observed in the economic history of nations, it was France which more than any other country was called upon to accept the best portion of this artistic inheritance. For a long



time, moreover, the kings of France had tried to free themselves from the tribute that Flanders levied upon Europe by means of its manufactories of tapestry, but till the emigration of the Flemish workmen under Philip II., and the closing of the northern *ateliers*, it does not appear that the French manufactures had been of any great importance.

Manufactory at Fontainebleau. In 1539, Francis I. established a manufactory of high-warp tapestry at Fontainebleau, and he placed it under the management of Philbert Babou, superintendent of royal buildings, and of Serlio, painter and architect. He entrusted the execution of the designs or patterns to several of the French and foreign painters, who had competed together for the decoration of this royal residence. This manufactory still existed under Henri II., who placed it in the hands of the architect, Philibert Delorme. Some hangings of great taste, which may be attributed to this manufactory, still remain to us: their composition recalls the engravings of Ducerceau.

Manufactory at the Hospice de la Trinité. Henri II. established besides, at Paris in the Hospice de la Trinité, in the Rue Saint Denis, a second manufactory, in which were to be employed a certain number of deserted children received into this establishment. This manufactory increased rapidly, and executed a great number of hangings, amongst others the history of Artemisia, the cartoons for which, ordered by the queen, Catherine de' Medici, have been attributed to both the painters Lérambert and Antoine Caron.

Notwithstanding the troubles arising out of the religious wars at the end of the reign of Henri III., the manufactory of La Trinité continued to be productive, and some time after his entry into Paris, the king, Henri IV., went there to see a hanging, intended for the church of Saint Merry, executed by Dubourg. This monarch gave a new impulse to the *atelier*, by introducing into it workmen from Italy and Flanders. He established

Manufactory in the religious house of the Jesuits. besides, in 1597, a new manufactory, in the ancient religious house of the Jesuits, in the

Faubourg Saint Antoine, and placed it under the direction of Laurent, an excellent tapestry-worker. The manager of the manufactory of La Trinité, Dubourg, afterwards became his partner, and they remained together till the recall of the Jesuits. They then left the house in the Faubourg Saint Antoine, and the king granted them quarters in the galleries of the Louvre, where they remained permanently. During their abode in the house of the Jesuits, they manufactured a hanging representing the history of Diana, after the cartoons of the painter Dubreuil. Another colony of Flemish workmen were attracted to the Manufactory of the Palais de Tournelles. Paris, and installed in the old buildings of the Palais des Tournelles, under the direction of M. de Fourcy, superintendent of royal buildings. This new manufactory was transported in 1603 to a house in the Faubourg Saint Marcel, where for more than two centuries a family of dyers in scarlet, named Gobelin, had been established.

First Gobelins  
manufactory.

Two master tapestry-workers from Flanders, Marc de Comans and François de la Planche, undertook the direction of this manufactory, in which they engaged to set up eighty looms, and in return received many privileges. These men worked from the cartoons furnished by Dubreuil and later on by the painter Simon Vouet, and they were succeeded in the management of the Gobelins manufactory by Charles de Comans and Raphael de la Planche, sons of the Flemings brought over to France by Henri IV. At the end of a short time the two partners separated, and De la Planche established himself in the Faubourg Saint Germain, while Comans remained at the Gobelins manufactory. It is believed that the marks of Alexandre



SUPPOSED MARK OF CHARLES DE COMANS.  
EARLIEST GOBELINS MANUFACTORY.



SUPPOSED MARK OF ALEXANDRE DE COMANS.  
EARLIEST GOBELINS MANUFACTORY.  
17TH CENTURY.

and Charles de Comans have been found on some pieces of tapestry coming from the old Parisian manufactories.

We also find mention made of a third *atelier* of tapestry established in the garden of the Tuileries in favour of Pierre and Jean Lefebvre, father and son, makers of high-warp tapestry, who were summoned from Italy in 1642, and placed in the first instance in the galleries of the Louvre, with other workmen of the same class.

Manufactory of  
the Savonnerie.

France also owes to Henri IV. the foundation of a manufactory of a carpet called Turkey-stitch (*point de Turquie*), which was the first commencement of the celebrated manufactory of carpets known by the name of the Savonnerie. This *atelier* was first located in the galleries of the Louvre, where it was directed by Pierre Dupont, and where it was several times visited by the king. In 1627, Pierre Lourdet, in partnership with Simon Lourdet, one of his apprentices, secured the definite establishment of a manufactory of carpets and other furniture, which they installed in a house at Chaillot, where a soap manufactory had been set up in 1615 by Marie de' Medici. They obtained besides the privilege of receiving into their factory a hundred poor children to be trained to the manufacture of carpets.

During the reign of Louis XIII. and the greater part of that of Louis XIV. these different manufactories continued to produce remarkable hangings, amongst others, a repetition of the history of Artemisia, after Lérambert, with the arms of Marie de' Medici; but it was only under the administration of the great minister

Establishment of  
the Royal manu-  
factory of Gobelin  
s tapestry by Col-  
bert.

Colbert, to whom French industry owes so much, that the Parisian manufactories of tapestry developed, soon eclipsing by their artistic superiority those still existing in Flanders. This minister began by centralising the different *ateliers* in Paris in the Hôpital de la Trinité, in the galleries of the Louvre, and in the garden of the Tuileries, and uniting them to that in the Maison des Gobelins. The house itself was bought by the king in 1667, and a general manufactory of upholstery for the crown was



established there. This centralisation had a very happy influence on the fortunes of the new manufactory, and from that time the productions of its studios surpassed those executed by any other country.

Artistic influence of the painter Lebrun on the productions of the Gobelins manufactory.

The painter, Charles Lebrun, who was placed at the head of this important establishment, gave a great impulse to its activity. He executed, himself, or in collaboration with other artists, patterns of all kinds and cartoons, which were reproduced by the workmen in the Gobelins manufactory. Notwithstanding the merit of Lebrun as a decorative artist, it must be confessed that his compositions seem less suitable for reproduction in tapestry than those drawn by the simpler masters of the 15th century. The cartoons of Lebrun have often the fault of appearing to be in rivalry with painting, and in order to copy them in tapestry half-tints had to be employed, of which time has destroyed the factitious harmony. The designer Bérain, and still later, Claude Gillot, brought by degrees the Gobelins manufactory back to surer principles by furnishing it with patterns inspired by the most graceful fancy, the subject being always simple and decided. Noël Coypel also gave proof of great decorative taste in the compositions which he executed for the manufactory.

There were at that time about two hundred and fifty skilled workmen in the Gobelins manufactory, directed by the master-workers, Jans, father and son, Henry Laurent, Pierre and Jean Lefebvre, Jean de la Croix and Mosin, Verrier and Van der Kerchove. All these artists have signed most of the pieces of tapestry undertaken and executed by them during this period of great activity. We give a reproduction of one of these marks.

LE FEBVRE · C · 

MARK OF ONE OF THE LEFEBVRES, MASTER-WORKERS IN THE GOBELINS MANUFACTORY.  
17TH CENTURY.

In the account of the expenses incurred by the royal manufactories from 1663 to 1690, we find the names of forty-nine

painters who were employed there, and that during the same period nineteen complete hangings were manufactured in high-warp, making a total surface of 4,110 square yards, and thirty-four hangings in low-warp tapestry, making a total surface of 4,294 square yards. The manufacturers received 1,106,275 livres for the former, and 623,601 livres for the latter. It being impossible to enter into particulars of each of these hangings, almost all of which have been engraved, and have come down to us, we shall content ourselves with mentioning the most important.

Mignard succeeded Lebrun in 1690, but he was too old to be able to exercise the functions of director; and in addition the misfortunes of the end of the reign of Louis XIV. had the effect of checking the operations of the manufactory. Jules Hardouin Mansard, architect, restored some activity to the work, and his successor, the Duc d'Antin, who directed the royal manufactory from 1708 to 1736, imitated his example. The painters of the commencement of the 18th century—Charles Coypel, Restout, Jouvenet, De Troy, and later, Carle Vanloo, and Desportes—were charged with the production of new patterns for the studios, and they displayed in their work a grace and an ease which cannot be too much admired. Under the administration of M. de Marigny, who succeeded, the best painters of the period were employed for the same purpose, Boucher, Hallé, Pierre, Lagrenée, &c. The royal establishment ordered besides some large historical pictures, which were publicly exhibited at the Louvre, and were then sent to the Gobelins manufactory to be reproduced.

Manufactory at  
Beauvais.

It was about this time that the use of low-warp looms being discontinued in the Gobelins manufactory, they were transported to the royal manufactory at Beauvais, where this special mode of fabrication has since been carried on. It is certain that for many years ancient manufactories of tapestry had existed at Beauvais. Notices of several pieces of work executed there for churches, and especially

for the cathedral, have been preserved; but up to the present time they have never been made the subject of historical study. In 1669, Colbert united what remained of these ancient *ateliers* into a manufactory of low-warp tapestry, intended principally for the decoration of the furniture of the royal palaces, as well as for the production of *portières* and other ornamental hangings. This manufactory, in which the clever master-contractor Behagle worked, was placed, later on, under the skilful direction of the painter Oudry. It produced a considerable number of pieces of low-warp tapestry, representing hunting subjects, rural scenes, and sometimes large compositions, which, notwithstanding the inferiority of the mode of manufacture, rivalled the effect of the high-warp tapestry of the Gobelins manufactory.

List of the directors of the Gobelins manufactory.

We think that it may be useful to give a chronological list of the directors and administrators of the Gobelins manufactory.

Charles Lebrun, principal painter to the King	. . .	1663-1690
P. Mignard, principal painter to the King	. . .	1690-1695
Robert de Cotte, architect	. . .	1699-1735
De Cotte, son of the preceding, architect	. . .	1735-1747
D'Isle, architect	. . .	1747-1755
Soufflot, architect	. . .	1755-1780
Pierre, principal painter to the King	. . .	1781-1789
Guillaumot, architect	. . .	1789-1792
Audran fils, late head of the studio	. . .	1792-1793
Augustin Belle, painter	. . .	1793-1795
Audran, reinstated	. . .	1795—
Guillaumot, reinstated	. . .	1795-1810
Lemonnier, painter	. . .	1811-1816
Des Rotours, Baron	. . .	1816-1833
Lavocat	. . .	1833-1848
Badin, painter	. . .	1848-1850
Lacordaire, architect and engineer	. . .	1850-1860
Badin, painter, reinstated	. . .	1860-1871
Darcel, Alfred, civil engineer	. . .	1871—

List of the master-contractors of the Gobelins and Beauvais manufactories.

We add to this list, which we have brought down to the present time, a list of the master-contractors of the Gobelins manufactory from the year



1662 till their abolition in 1792. We may remark that the master-contractors having during most of this time signed the tapestry executed under their direction, it is easy to determine to what period those pieces of tapestry belong which bear any of their names.

Jean Jans the elder, from Oudenarde ; high-warp . . . . .	1662-1691
Laurent ; high-warp . . . . .	1663-1670
Lefebvre the elder ; high-warp . . . . .	1663-1700
Jean de la Croix ; low-warp . . . . .	1663-1714
Mosin ; low-warp . . . . .	1663-1693
Jean Jans the younger ; high-warp . . . . .	1691-1731
De la Croix the younger ; low-warp . . . . .	1693-1737
Souette ; low-warp . . . . .	1693-1724
De la Fraye ; low-warp . . . . .	1693-1729
Lefebvre the younger ; high-warp . . . . .	1697-1736
Le Blond ; low-warp . . . . .	1701-1751
Oris de la Tour ; high-warp . . . . .	1703-1734
Jean Jacques Jans ; high-warp . . . . .	1723-1731
Claude le Blonde ; low-warp . . . . .	1727-1751
Monmerqué ; low-warp from 1730-1736 } . . . . .	1730-1749
„ high-warp from 1736-1749 } . . . . .	
Audran ; high-warp . . . . .	1733-1772
Cozette ; low-warp from 1736-1749 } . . . . .	1736-1788
„ high-warp from 1749-1788 } . . . . .	
Neilson ; low-warp . . . . .	1749-1788
Neilson the younger ; low-warp . . . . .	1775-1779
Audran the younger ; high-warp (afterwards director) . . . . .	1772-1792
Cozette the younger ; high-warp (afterwards head of the studio) . . . . .	1788-1792

The principal contractors of the Beauvais manufactory during the same period of time were Henart and his sons, 1664 ; Behagle (the cleverest of them all), 1684 ; the brothers Filleul, 1711 ; Antoine de Mérou, 1722 ; Nicolas Besnier, and the painter Jean Baptiste Oudry.

Principal series of tapestry executed in the Gobelins and Beauvais manufactories up to the time of the French Revolution.

The following are the principal series of tapestries wrought in the royal Gobelins and Beauvais manufactories, from the period of their foundation in 1663 to the French Revolution. This summary will be more interesting if we remember that these

hangings having been repeated several times in the studios at the time of their greatest activity, many of the pieces included in it are preserved in royal palaces or are in the hands of amateurs :

The Triumph of the Gods.—Repetition of an old piece of Italian tapestry. Hanging consisting of nine pieces. By Noël Coypel.

The Acts of Christ and his Apostles.—Hanging of ten pieces, embellished with gold and silver. By Frère Luc, after Raphael.

The Elements.—Hanging of eight pieces. Designed by Ch. Lebrun ; painted by Yvart, Dubois, and Géoels.

The History of the King.—Hanging of fourteen pieces, woven in gold. Designed by Lebrun and Van der Meulen ; painted by Mathieu, Yvart, Testelin, and De Sève.

The Months. With Views of the Royal Châteaux.—Hanging woven in gold. Twelve pieces. Designed by Lebrun, and painted by Yvart, Baptiste, Boule, Anguier, Van der Meulen, Géoels, and Baudouin.

The History of Alexander.—Hanging of eleven pieces, woven in gold. Designed by Lebrun, and painted by Houasse, Yvart, Revel, and Licherie.

The History of Moses.—Hanging of ten pieces, woven in gold. Designed by Lebrun and Poussin ; painted by Stella, Paillet, Yvart, Bonnemer, Testelin, and De Sève.

The History of Meleager.—Hanging of eight pieces. Designed, and painted by Lebrun.

The History of Constantine.—Hanging of eight pieces. After Raphael and Giulio Romano, by Ch. Lebrun.

The History of Don Quixote.—Hanging of fourteen pieces. Painted by Charles Coypel.

Subjects from Fabulous History.—Hanging of five pieces. Executed after N. Mignard.

Subjects from the Old Testament.—Hanging of eight pieces. Painted by Coypel.

Subjects from Mythology.—Hanging of seven pieces. Painted by Ch. Coypel.

Subjects from the New Testament.—Hanging of eight pieces. Painted by Restout and Jouvenet.

Entry of the Turkish Ambassador.—Hanging of three pieces. Painted by Charles Parrocel.

The History of Esther.—Hanging of seven pieces. Painted by De Troy.

The History of Jason and Medea.—Hanging of seven pieces. Painted by De Troy.

Hunting Subjects.—Hanging of seven pieces. Painted by J. B. Oudry.

The History of Antony and Cleopatra.—Hanging of three pieces. Painted by Natoire.

Hanging of the New Indies.—This hanging of eight pieces was repainted from an old composition, by Desportes.

Subjects from Fabulous History.—Hanging of five pieces. Painted by Boucher.

Rustic Amusements.—Hanging of five pieces. Painted by Boucher.

Turkish Subjects.—Hanging of four pieces. Painted by Amédée van Loo.

The History of Daphnis and Chloe.—Hanging of seven pieces. Painted by Jeurat.

Fêtes-Champêtres.—Hanging of four pieces. Painted by Jeurat.

The Loves of the Gods.—Hanging of four pieces. Painted by Pierre and Vien.

The History of France.—Hanging of five pieces. Painted by Vincent.

Subjects from the History of France. Hanging of eight pieces. Painted by Barthelemy, Suvée, Brenet, Durameau, and Ménageot.

Although the Beauvais manufactory often executed in low-warp some of the hangings designed for the Gobelins manufactory, several series were designed especially for its looms which were many times reproduced. The principal of these are :

The Comedies of Molière.—Hanging in four pieces. By J. B. Oudry.

Rustic Amusements.—Hanging in eight pieces.

The Chinese.—Hanging in six pieces.

The Adventures of Telemachus.—Hanging in six pieces.

Combats of Animals.—Hanging in six pieces.

Children's Games.—Hanging in six pieces.

The existence of the Gobelins and Beauvais manufactories was often in peril during the revolutionary period at the close of the 18th century. Notwithstanding the vicissitudes they underwent, they were never closed, but work was partially suspended for want of money, and the remaining looms were occupied in the reproduction of patriotic subjects. This unfortunate state of things lasted till the end of the century. In 1804 the manufactories again came under the control of the Crown, and the head of the State reserved to himself their productions. From the year 1790 the system of working by contract, which had prevailed since the time of



Colbert, was replaced by payment of the workmen by the day. Amongst other improvements we must notice one which was the most serviceable to the future prospects of the manufactory—the establishment both of a school of drawing and a school of tapestry. It is to these continued improvements, and to the invariable support given to it by Government, notwithstanding the difficulties in which it was often involved, that the Gobelins manufactory owes its not having passed away with the *ancien régime*, as did the private studios still existing in Flanders. Storied tapestry was no longer in keeping with the new conditions of modern life, and in the two preceding reigns it had been banished from small rooms, and replaced by silk hangings, which in their turn gave way to paper, when the ever-increasing subdivision of property no longer allowed the use of those large hangings, which require great space to produce a good decorative effect. Henceforth the manufacture of storied tapestry was limited to the State, which alone could make use of these productions, either in the national palaces, or as presents to other Governments; and which alone also could pay the price charged for them, which far exceeded the resources of private individuals.

Artistic influence  
of the painter David  
on the productions  
of the Gobelins  
manufactory during  
the first Empire.

The influence of David, painter to the Imperial Court, took the place of that of Lebrun in the time of Louis XIV., and made itself felt in the choice of subjects sent to the *ateliers* to be reproduced. These were pictures recalling the great victories gained by France, or official events of the new *régime*. Unfortunately for the manufactures of this period, the art of tapestry has its limits, inseparable from its dyes being in solid colours, and it can never exceed these limits without being exposed to the risk of seeing its productions, however carefully wrought or however much admired at the time of their fabrication, lose their freshness and their harmony after some years of exposure. Owing to the neglect of this principle, the tapestry manufactured under the

influence of the school of David presents now a pitiable appearance, for the colours placed in juxtaposition having changed unequally, have lost their original harmony. The director and heads of the studio, who had fought against the intrusion of this excess of finish, were obliged in this instance to submit to the requirements of the painters, less familiar than themselves with the art of the tapestry-maker.

Reunion of the  
manufactories of  
the Savonnerie and  
Gobelins.

The manufactory of the Savonnerie was reunited in 1826 to the Gobelins manufactory. This reunion contributed to the improvement of the manufacture of carpets, on which the same care and labour were bestowed as on the manufacture of tapestry.

The most remarkable artistic production of the Gobelins manufactory during the reigns of Charles X. and Louis Philippe was the reproduction of the Life of Marie de' Medici, the originals of which, painted by Rubens, are in the museum of the Louvre. This hanging, which decorated the palace of St. Cloud, was fortunately preserved when Paris was besieged in 1870.

Since that time the looms of the Gobelins manufactory have been almost entirely employed in the reproduction of the pictures of the great Italian masters. Several subjects have also been furnished by contemporary painters, such as the views of the principal royal chateaux, executed in the time of Louis Philippe, and the portraits of the artists which adorn the Gallery of Apollo in the Louvre, under the second Empire. All these works are distinguished for finished execution, and a delicacy in the shading of the wools which it would be impossible to surpass. Thanks to the care bestowed on the manufacture, we may say that the artists of the Gobelins manufactory have at the present time no rivals in this industry in the whole world. The manufactory at Beauvais, on its part, maintains its former reputation in a more modest sphere, and its compositions of flowers, ornamental subjects, hunting subjects, and still life give daily proofs that the

low-warp loom can translate the works of Weenix or Desportes as successfully as the high-warp loom.

Present management of the Gobelins and Beauvais manufactories.

The Gobelins and Beauvais manufactories have ceased copying compositions made expressly for pictures, such as the Massacre of the Mamelukes, by Horace Vernet, reproduced under Louis Philippe, or the Holy Families of Raphael. They prefer obtaining from special artists patterns in which a simple composition and a free touch are found. They thus secure a great economy of time and money, and a more satisfactory general effect; the effect not consisting in the multiplicity of shades, but in their intrinsic quality and their juxtaposition. Under the influence of these ideas it was determined that the best way of initiating artists in the methods employed by the great masters of the art of tapestry

Exhibition of the History of Tapestry.

was to place before them the old hangings so much admired in public collections. The French government, with the assistance of the Central Union of Arts applied to Industry, opened a public exhibition of the History of Tapestry, to which many pieces possessed by the "Garde Meuble," or, belonging to private individuals, were sent. Several foreign administrations, amongst them that of the South Kensington Museum, took part in the undertaking, and sent to France some of the pieces of tapestry which they possessed. We do not doubt that this exhibition, which was opened August 1, 1876, in the Palace of the Champs Elysées, will become the starting-point of great improvements in the Gobelins and Beauvais manufactories.

The Minister for Public Instruction and Fine Arts appointed a commission for the consideration of certain questions relating to the prosperity of the Gobelins manufactory and the progress of the art of tapestry. After long deliberation, the results of which are given in a remarkable report by M. Denuelle, this commission has drawn up a general plan of reform and improvement, the twelve heads of which are as follows:



1. In future no tapestry will be executed at the Gobelins manufactory except from copies or cartoons produced expressly for that purpose.

2. The compositions for these tapestries will as far as possible be submitted to public competition. The commission, who will draw up the programme, will be the judges in this competition.

3. A competition will take place every year between the pupils of the Gobelins manufactory who have served three years' apprenticeship. The Administration of Fine Arts will provide the laureates with the means of pursuing for two years a course of study in the School of Fine Arts.

4. In the manufactory, greater prominence will be given to the study of drawing, and the theoretic principles of the art of tapestry will be taught.

5. Reform in the method of executing the fabrics, which in future will be much more simple.

6. A considerable diminution in the manufacture of velvet-pile carpets. This branch of manufacture will till further orders produce only panel hangings.

7. The suppression of the manufacture of velvet-pile fabrics for furniture.

8. The re-establishment of a course of chemistry as applied to dyeing, and of a laboratory to which outside pupils can be admitted.

9. The formation of a museum in the manufactory, where old and new copies may be exhibited, together with the ancient tapestries belonging to the "Garde Meuble." (The present museum is falling into decay, and is insufficient.) These tapestries will be displayed in series, which will be received for purposes of study.

10. A very desirable supplement to these reforms would be the establishment of a museum of decorative art, in a central situation outside the walls of the manufactory.

11. The manufactory will be authorised to execute tapestry and velvet-pile carpets for private individuals, subject to the control and direction of the superior administration, which must submit the compositions for the approval of the commission.

12. The commission expresses a hope that, in virtue of a special law, the sums thus received may be appropriated by the manufactory to the augmentation of the sums voted by the Chambers.

The whole of these propositions have been adopted by the Ministry of Public Instruction and Fine Arts.

Having now sketched the history of the principal manufacture of France, and having noticed the constant efforts made by succeeding Governments both for its establishment and its progress, it is right that we should also mention the efforts made by

private enterprise, and pass in review the manufactories which claim our notice in various towns in France.

Manufactories at  
Rheims.

The manufacture of tapestry appears to have been very flourishing in the town of Rheims during the whole of the 14th century. The names of the artists have not been preserved who executed many hangings ordered by the chapter for the decoration of the cathedral ; but there still exists in the Hôtel Dieu a unique and most precious series of paintings, intended as designs for the tapestry manufactories of the town. These paintings have all the characteristics of French art in the 15th century, and some of them seem to have been composed from the miniatures in contemporary manuscripts. The manufactories at Rheims were no doubt closed, or at any rate not in a prosperous condition, since in 1633 Henri de Lorraine, archbishop, brought into the town a master-worker from Charleville, called Pepersack, to execute a hanging intended as a decoration for the walls of the cathedral. This hanging has been preserved in the church. It represents the life of Jesus Christ and of the Virgin. It was produced by Pepersack from the drawings of Pierre Murgalet, master-painter of Troyes. The same church also possesses one of the canvases painted by Murgalet from which the tapestry was executed. Notwithstanding the state of decay in which this piece of tapestry has come down to us, it is curious to see with what freedom the master tapestry-workers of the 17th century interpreted the compositions entrusted to them. It does not appear that the manufactories at Rheims continued to produce any work after this attempt at restoration.

Manufactories at  
Aubusson and Fel-  
letin.

A certain amount of obscurity envelopes the origin of the manufactory of Aubusson, which is now so active and celebrated. It would appear, however, from certain documents that it was founded in the 14th century, in consequence of an emigration of Flemish workmen into La Marche. The productions of the looms which they established there were soon in great request, but the tapestry made in

the earliest looms at Aubusson could never rival in beauty that of Flanders. They lacked two indispensable conditions of success—good patterns and the best materials. At Aubusson they worked from the designs of the artists of that small town, which was isolated from artistic centres, and instead of the fine wools sent from England to Bruges and Antwerp, they had only the short fleeces of the sheep of the country. Owing to this double necessity they were obliged to produce largely and sell cheaply.

Protection granted  
to the manufactories  
of Aubusson by Col-  
bert.

The industrial importance of the town of Aubusson did not escape the attention of Colbert, who did so much for the commercial development of France, and in 1669 he caused the king to sign a decree, the aim of which was to increase this prosperity, which may be called the great charter of the manufactories of Aubusson. This decree was intended to regulate the method of fabrication, the rights of the master-workers and their obligations; it allowed them besides to put on all their goods the name of Royal Manufactory of Tapestry, and it promised to remedy their want of good patterns and good dyes by sending them a painter and an expert dyer. At the same time it prohibited the introduction into France of foreign productions, and this prohibition was, of all the articles of the edict, the one which did the most for the fortunes of Aubusson. The articles fabricated in the Gobelins and Beauvais manufactories being monopolised by the Court, the Aubusson looms were the only ones left to provide the kingdom at large with tapestry. So the manufactures of this town increased rapidly; and later on, notwithstanding the misfortunes which the Edict of Nantes caused to the working population, who were mostly Protestant, and consequently exiled from France, the manufacturers of Aubusson declared in 1717 that their looms produced yearly more than 3,000 hangings or pieces of tapestry.

In spite of his promise, the king had neither sent a painter nor a master-dyer to Aubusson, and the manufacturers were reduced



to executing their tapestries from engravings, reproducing the compositions of Laurent and Lahire, Claude Vignon, and especially François Chauveau; or else they copied rough sketches of the pieces produced by the Gobelins manufactory. Thanks to the protection of Fagon, son of the great doctor, the manufactures of Aubusson obtained at last what they had long stood in

The painter Dumont le Romain sent by the king to the manufactories at Aubusson.

need of. The painter Dumont, called le Romain, was sent to this town by the king, and from 1731 to 1755 he filled the office of painter to its manufactories. He established a school of design, by means of which he formed a class of skilled painters, who contributed greatly to raise the artistic standard of the manufacture. Dumont, who was paid by the king, engaged to furnish every year six pictures, and three designs for carpets intended for the manufactories at Aubusson. The king sent at the same time one of the most skilful master-dyers from the Gobelins manufactory, called Fimazeau, who improved the old methods employed by the tapestry-workers at Aubusson. On his departure he was replaced by Pierre de Montezert, one of an old family of tapestry-makers in La Marche. Dumont le Romain was succeeded as painter to the royal manufactories, in 1751, by the painter Jacques Juliard; and at the same time the Intendant of Moulins commissioned another painter, named Roby, to compose designs for carpets. His son Roby, who succeeded him, was the best painter employed at Aubusson. He undertook to furnish the manufacturers every year with two drawings of *verdures*. At this period, too, the best pupils in the schools of drawing in the town were allowed to go to Paris, to follow a course of instruction at the Royal Academy of Painting. They were maintained there at the expense of the State, and were required to send and bring back to Aubusson copies of the most remarkable pictures and tapestries executed at the Gobelins and Beauvais manufactories.

Special manufactories at Aubusson.

With the assistance of these painters, added to the improvement in its mode of dyeing, the manu-

facture of Aubusson attained a degree of prosperity equal to that which it owed to the protecting care of Colbert ; the use of tapestry for covering furniture added also a new element of success to its looms.

Although they sometimes reproduced large historical compositions, copied from Gobelins tapestry, the tapestry-workers of Aubusson preferred executing graceful subjects, such as the decorative compositions of Gillot. They reproduced almost all the works of Watteau and Boucher ; but their principal reputation was acquired from the fables of Lafontaine, and hunting subjects composed by J. B. Oudry. The painter Juliard was especially skilful in copying the sea-pieces of Joseph Vernet.

About 1754 there arrived at Aubusson several workmen who had studied in the Gobelins manufactory, and who exercised a very happy influence on the manufacture in general. They executed in different studios the difficult parts of the storied tapestries, amongst others the flesh-tints of the figures. Their work is easily recognised in certain pieces in which the heads are delicately wrought, while the rest of the composition is more roughly executed. With this help the Aubusson manufacturers believed themselves strong enough to try to rival the Gobelins and Beauvais fabrics. They offered to the Government to execute grand subjects either in high or low warp, but this proposition was not accepted.

Manufactory at Felletin. Felletin, whose fortunes, in spite of internal dissensions and mutual jealousy, such as prevailed in the manufacturing towns of Flanders, were bound up with those of Aubusson, also regained its ancient prosperity, thanks to several clever manufacturers, such as Baudy de Naleche, Tixier, and Sallandrouze. In 1770, Jean Sallandrouze was sent to Lyons by his father, and there studied drawing under the direction of Bellanger, painter to the king. He hoped in this way to be able to obviate the necessity under which Felletin lay of applying to the painters of Aubusson for their patterns. The

manufacture carried on at Felletin consisted mainly of pieces representing *verdures* and landscapes.

Of all the painters of the 18th century, Huet furnished the greatest number of designs to the Aubusson manufactories, and he it was who inspired their best productions. When the painter Juliard retired in 1780, he was succeeded by Ranson, the author of many sketches less delicate and clever than those of Huet, but distinguished nevertheless for their grace and elegance. These sketches have served for the execution of a considerable number of panels, portières, frieze panels, and coverings for furniture.

Commencement  
of the manufacture  
of common tapestry  
at Aubusson.

The industry of the town of Aubusson suffered like other places during the revolutionary period and the wars which followed it, but its looms were never entirely idle. Seeing that for a long time there would be no demand for tapestry *de luxe*, the manufacturers of Aubusson set to work to produce carpets and common tapestry, thus finding occupation for their workmen, and making use of the raw material of their own country. It was in this way that the manufacture of carpets began, whose use has become so general, in consequence of their moderate price.

Under the Empire they resumed the manufacture of large carpets and fabrics for furniture, after the style of Percier and Fontaine, then in fashion. The new Court and its great dignitaries gave considerable orders to the manufactories of Aubusson for this kind of work. With this help the manufacture regained its former prosperity, and in proportion as luxury increased the fabrics became daily more finished. This progress was very marked from 1825 to 1842; but notwithstanding the fresh requirements of public wealth, it was not till the manufactories of Au-

Present prosper-  
ity of the manufac-  
tories of Aubusson  
and Felletin.

bubusson and Felletin resumed the fabrication of tapestry for covering furniture that they quite regained their former prosperity. The specimens sent by them to the different international exhibitions which have taken



place from time to time since the year 1852, have won for these two towns, whose best known representative was M. Sallandrouze de Lamornaix, a universal celebrity, far exceeding that gained by other countries for the execution of tapestry *de luxe*. It is easy to see that the workmen in these manufactories are masters of their art, that the manufacturers have employed men of talent for the preparation of their patterns, that their methods of dyeing and manufacture have made great progress, and that in the studios nothing has been neglected to secure the greatest possible perfection. The ancient prosperity of the time of Colbert has been regained, and in fact the manufactures of Aubusson and Felletin never employed so great a number of workmen as at the present day. It is right to add to these successful efforts those of the manufactories at Neuilly and Tourcoing, which are also distinguished for remarkably artistic workmanship.

Italian manufac-  
tories.

The princes of Italy who took such an interest in everything connected with art, and who favoured so effectually the development of artistic industry in their States, could not fail to be eager for the introduction into Italy of the work of the Flemish tapestry-makers, to whom they were obliged to apply when they wished to cover the walls of their palaces with those beautiful hangings—ornaments indispensable to the luxury of the noble. Some of the attempts they made in this direction were crowned with brilliant success; but they could not be of long duration, and the art of tapestry never became acclimatised in Italy. The manufactories established by different sovereigns seldom survived their patrons.

Manufactories at  
Ferrara.

The princes of the House of Este invited to Ferrara in 1564 two Flemish masters, Jean Mille and Raynal Grue, to establish there a manufactory of tapestry. The successors of these artists, who worked during all the latter part of the 16th century, executed, according to the testimony of the painter and historian Vasari, a series of different tapestries from the cartoons of Mantegna, and Giulio Romano, for the Dukes

of Ferrara and Mantua. Such co-operation could not fail to inspire remarkable works, and the execution of these tapestries is worthy of the patterns which they reproduced.

The Duke Hercules II. also had executed at Ferrara, in 1545, a hanging representing the "Metamorphoses" of Ovid. The cartoons for these tapestries were drawn by the painter Battista Dossi, and entrusted to Hans Karcher, tapestry-maker to the Duke, known by the name of John of Flanders.

The cathedral at Ferrara has preserved some of these beautiful tapestries which bear the name of the place where they were manufactured; others are still existing in the churches of Milan and Como, which sent them to the Retrospective Exhibition at Milan, in 1874.



MARK OF HANS  
KARCHER, TA-  
PESTRY-MAKER AT  
FERRARA IN 1545.

We find no further mention of the manufactory at Ferrara after the 16th century. It was probably closed. An *atelier* was also opened at Modena in 1488 by some Flemish workmen, and another at Correggio in 1480, but they had only an ephemeral existence.

Manufactories at  
Florence.

It was to the family of the Medici that Italy owed the establishment of the manufactory of tapestry which acquired the greatest renown in that country, and of which there remain to us the largest number of artistic productions. Although its existence has long been known, it is only recently that Italian *savants* have discovered in the archives of their towns a series of documents which will enable them no doubt soon to write the history of this important manufactory. In 1546 Jean Rost, or Roster, from Brussels, and Nicolas Karcher, a relative no doubt of Karcher of Ferrara, were invited to Florence to establish there a tapestry manufactory. They executed in that city a considerable number of large hangings, after the compositions of the best masters of the period—Bronzino, Pontormo, Salviati, Bachiacca, and Alessandro Allori. The "Garde Meuble" of the Pitti palace at Florence has

preserved the greater part of these tapestries, which bear most of them the mark adopted by Rost, representing a fowl roasting (*rosto* in Italian) on a spit.



MARK OF JEAN ROST, TAPESTRY-MAKER AT FLORENCE, 1546.

The manufacture had fallen into decay, although it had never been discontinued, when in 1621 Cosmo de' Medici invited Pierre Fevre, or Lefebvre, a skilful tapestry-maker—who worked at Paris in the galleries of the Louvre, and whose whole family was also employed in the Gobelins manufactory—to revive it. This artist: lived at Florence for fifty years, and he executed there, with the assistance of his son and several of his relatives, a prodigious number of hangings after Cigoli, Michael Angelo, and other Florentine painters. For some years part of these tapestries have been exhibited in the great corridor which joins the Pitti Palace to the Uffizi.

**P. FEVERE PARISIIS. F. FLOR. 1639.**

SIGNATURE OF PIERRE FEVRE, PARISIAN TAPESTRY-MAKER, ESTABLISHED AT FLORENCE  
IN 1639.

The five sons of Pierre Fevre did not continue their father's work after his death in 1669, and the *atelier* was divided, one branch being at St. Mark and the other at the Palazzo Vecchio. At the same time they began to manufacture low-warp tapestry at Florence. But this separation brought about a languor in the trade, and the manufacture did not survive the extinction of the Medici family. It became extinct in 1707, and the workmen employed in it went, almost all of them, to Naples, where the



Bourbons wished to establish a manufactory. This last attempt was not very successful, and the new *atelier* was soon closed.

We know that tapestry was also manufactured in Venice; but very little is known of the productions of its looms.

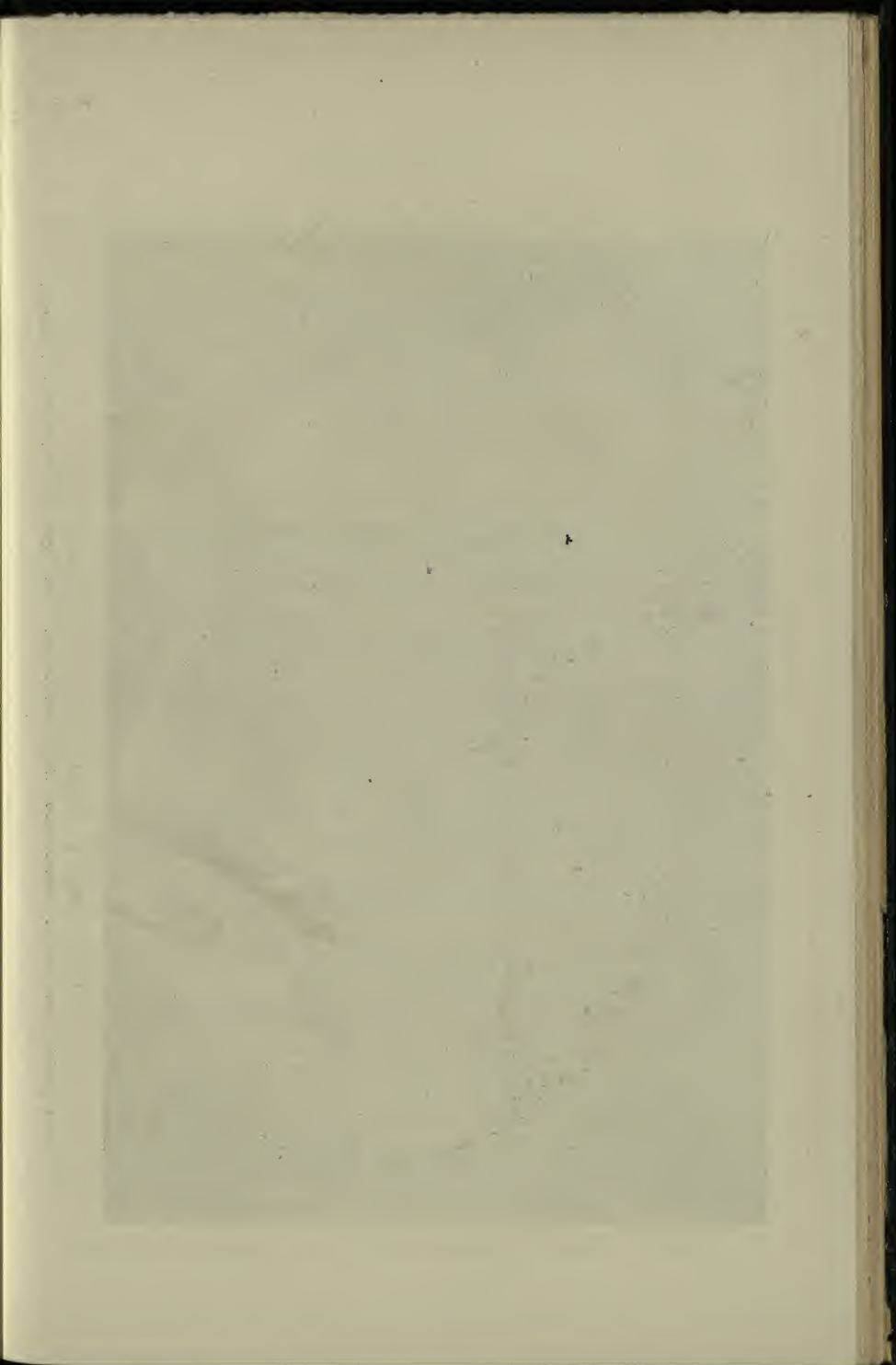
Manufactories at  
Turin.

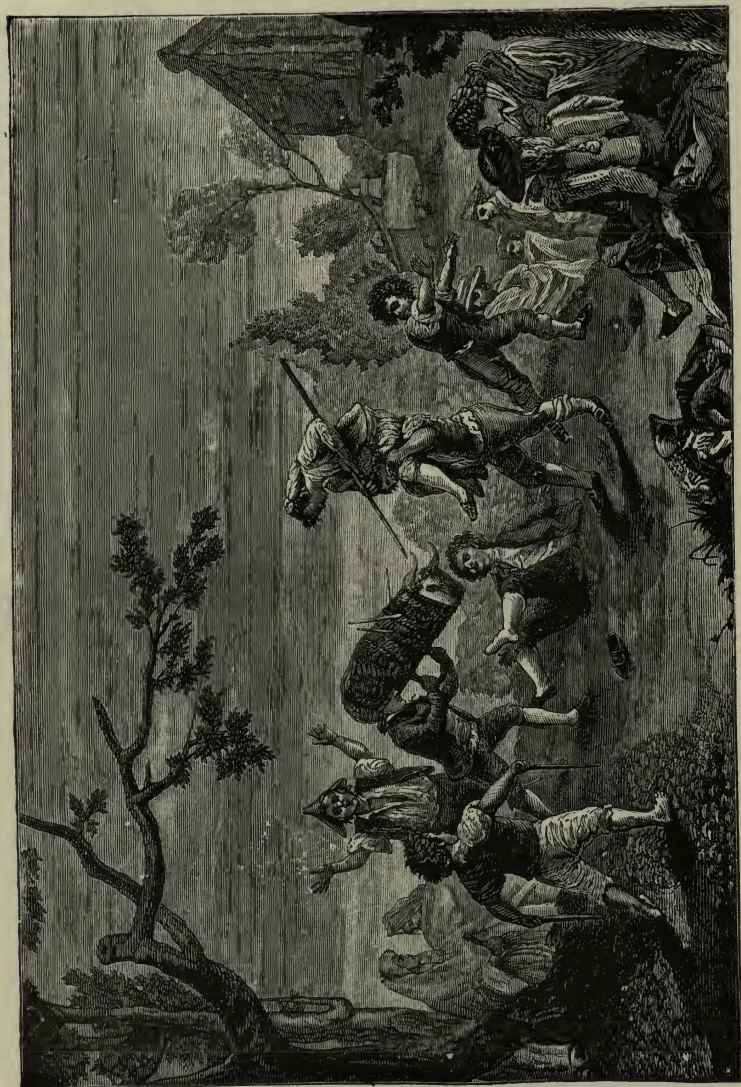
After the revocation of the Edict of Nantes, some French workmen—inhabitants, doubtless, of Aubusson and Felletin—founded a manufactory at Turin. It is to this emigration that the royal manufactory still existing in that town owes its origin. The low-warp looms wove a certain number of tapestries, of which several examples belonging to the king's palace were sent to the Retrospective Exhibition at Milan in 1874.

Manufactories at  
Rome.

Cardinal Barberini, a passionate lover of works of art, who had formed a very rich collection of storied tapestries, an inventory of which has recently been published, established, in 1632, a manufactory at Rome itself; but it did not survive him. A new attempt was made to introduce this decorative art by Pope Clement XI., in 1702, which gave rise to the manufactory of the Hospice St. Michel. This hospice is devoted to the reception of orphan children, and a particular class of criminals are also confined there. Clement XI. founded there a vast industrial establishment in which these inmates were taught, besides tapestry, different artistic handicrafts, such as chasing and engraving on wood, and the engraving of cameos and medals. This manufactory executed several hangings from paintings by Carlo Maratti and other Roman painters of the 17th and 18th centuries, and from the compositions of Domenichino. But the execution of these large pieces was generally the exception, and the manufacture was usually confined to the reproduction of heads of the Virgin, after Guido, and the apostles St. Peter and St. Paul.

This manufactory was closed when the Pope was carried off by the French under the first Empire, and it was not until 1830 that it was revived, on the model of the Gobelins manufactory.





SPANISH TAPESTRY. "CHILDREN PLAYING AT BULL-FIGHTING."  
*Executed at Madrid, from a design by Ramon Bayeu, End of 18th Century. In the Royal Collection, Madrid. (See page 47.)*



After the entry of the Piedmontese into Rome in 1870, it was divided, part of the workmen remaining at the Vatican, and the rest being supported by the Italian government. These various vicissitudes have necessarily had an unfavourable influence on the industrial activity and prosperity of this manufacture. The palaces of the Vatican and the Quirinal preserve some hangings made in its looms.

Manufactories at  
Madrid.

We do not know at what period the first looms were set up in Spain, although we are certain that they were in active operation in the Middle Ages. In the reign of Philip IV. there existed a royal manufactory at Madrid, for which the painter Rubens was commissioned to execute a series of eight grand cartoons. The tapestries reproducing these cartoons decorated, later on, the convent of Loeches, near the capital. A masterpiece of Velasquez, preserved in the Royal museum at Madrid, represents the interior of an *atelier* in this manufactory. It is known by the name of "Las Hilanderas" (the spinners). Subsequently the painter Goya executed a considerable number of patterns for this manufactory, which was then fairly prosperous. He was assisted in his work by other painters, Bayeu (*see* illustration) and Maella. These tapestries, which generally represent popular subjects, are most of them exhibited in the palace of the Escorial. This manufactory does not appear to have survived the misfortunes attending the French invasion in the beginning of this century.

Manufactories of  
Germany.

Germany, there is no doubt, possessed many *ateliers* of tapestry during the Middle Ages, and at the time of the Renaissance. It was a necessary accompaniment of the great industrial activity which prevailed in its important towns, but we have very little information about the existence of these manufactories, or of the names of the artists employed in them. Generally we do not even know to what town to attribute the tolerably numerous specimens of tapestry dating from the close of the Middle Ages, which usually represent historical

scenes, accompanied by German legends. It is at Bamberg and Nuremberg that the greater part of these tapestries have been preserved, which are all of small dimensions; but although it might be supposed, from the fact of the existence of these productions at Bamberg and Nuremberg, that these towns might claim the honour of their manufacture, we believe that they came originally from German Switzerland. At a more recent period, Bavaria seems to have had a special manufactory, of which a somewhat large number of examples are collected in the National museum at Munich. The mark used by Munich was an erect figure of a monk.

Some workmen from the town of Aubusson, who left France at the revocation of the Edict of Nantes, established themselves in Berne and set up looms there. Others were invited to Berlin by the Elector of Brandenburg, who made them work for him.

Manufactory at Berlin. Pierre Mercier, a native of Aubusson, obtained a patent as tapestry-maker to the Elector, and manufactured for him some gold, silver, silk, and worsted tapestries for the royal palaces: they represented the most glorious events in the reign of Frederic William. Dumonteil, another tapestry-maker, also took refuge at Berlin. Similar manufactories were established by French refugees in other towns of Brandenburg—Frankfort-on-the-Oder and Magdeburg.

Manufactory at Copenhagen. The King of Denmark, Christian V., invited to Copenhagen a master tapestry-maker named Van Derlikern. He executed there a hanging composed of twelve pieces, which is still preserved in the royal palace in the capital.

Russia also possesses a manufactory of tapestry, which produces works of some value, but we have no precise information as to the period of its establishment.

Manufactory at Constantinople. We ought to notice, as an historical curiosity, a fact which seems to point to the existence of a manufactory at Constantinople. Philip II., king of Spain, received a present from the Sultan of twenty tapestries of cloth of

gold, on which were represented in the fabric itself the Sultan's victories. We have no further information concerning the manufacture of these tapestries; but we know that in 1550 a Flemish artist, named J. Cooke, a native of Alost, established a manufactory of high-warp tapestry at Constantinople.

Manufactories in England. Manufactories of tapestry had certainly existed in England before the 16th century. In fact, some tapestry has been discovered which was no doubt woven in this country, but no record has been kept of any English looms prior to this date. There have however been published several notices establishing the existence of English manufactories in the Middle Ages. In 1344, Edward IV. passed a law for the regulation of this manufacture, and in 1392, the Earl of Arundel disposed by will of the hangings in his castle, which had been recently made in London, in blue tapestry with red flowers. At a more recent date, the monks of Canterbury manufactured in 1595 a hanging in tapestry for the walls of the choir of the cathedral. These hangings are now at Aix in Provence. In the reign of Henry VIII., about 1509, a manufactory was established at Barcheston in Warwickshire, by William Sheldon, with the assistance of the master tapestry-maker, Robert Hicks. This workshop did not assume any industrial importance till the following century. In the reign of James I., a new manu-

Manufactory at Mortlake. factory was established at Mortlake in Surrey, by a skilful artist, Francis Crane. This manufactory was patronised by the king and afterwards by Charles I., for whom were wrought a considerable number of hangings remarkable for the beauty of their execution.\* Success attended the manufactory, and it drew to England a great number of workmen from Oudenarde. Charles I. commissioned them to reproduce the beautiful compositions of the Italian artists which decorated his fine gallery, and principally the magnificent cartoons of Raphael representing the Acts of Christ and the Apostles. These cartoons were found

\* See Frontispiece.



in the manufactory at Brussels, where they had been forgotten after the execution of the tapestries for the Vatican, and Charles, by the advice of Rubens, bought them. The greater number of these pieces of tapestry, which were bought by Mazarin at the sale of Charles I.'s property, and notably those representing the Acts of Christ and the Apostles, after Raphael, have found a refuge, after many vicissitudes, in the "Garde Meuble" at Paris. The French government sent them in 1876 to the Exhibition of the History of Tapestry, where they excited the lively admiration of amateurs. Notwithstanding their state of decay, much cleverness is perceptible in the fabrication, and great taste in the composition of the borders which serve as a frame.

The civil war which troubled England at the end of the reign of Charles I. put a stop to the artistic productions of this manufactory; but at the Restoration King Charles II. granted to it the same protection as his father. He sent to it again the cartoons of Raphael, which Cromwell, to preserve them for the nation, had bought at the sale of the effects of Charles I. The looms continued in active operation for the decoration of the royal palaces, but the death of Francis Crane, whose life was prolonged till the year 1703, brought about the closing of the manufactory, which has never been reopened.

Various English  
manufactories.

An *atelier* established in Soho in London attempted to compete with the Mortlake manufactory. Some pieces of tapestry representing rustic scenes have been preserved, which were woven there in 1758. There was also at Fulham, near London, a manufactory where tapestry, principally for furniture, was made, in the style of that of Beauvais. It was closed in 1755.

We will close this account with the mention of another attempt made at the end of the 17th century. After the revocation of the Edict of Nantes, a French refugee named Passavant bought for a small sum a tapestry manufactory, established in England by a French Capuchin, who had become a Protestant, and he

transferred it to Exeter, where it prospered with the help of some workmen from the Gobelins manufactory.



CAR: RE: REG:  
MORTL:



MARKS OF THE MANUFACTORY AT MORTLAKE AND MONOGRAM OF FRANCIS CRANE.

If since that period England seems to have entirely abandoned the manufactory of storied tapestry, her national industry has discovered one of the greatest elements of her prosperity in the production of low-warp carpets, which she, more than any other country, has helped to bring into domestic use.

Oriental manufac-  
tories of carpets.

Turkey in Asia and the Regency of Tunis produce carpets which cannot be too highly admired for the vividness and harmony of their colours, but these countries have never attempted any great historical compositions, which moreover are forbidden them by the Mohammedan religion. They export to the West *portières* and carpets, which surpass the carpets of the Savonnerie in suppleness of fabric and regularity of workmanship. To satisfy public taste, which more and more inclines to these productions, some European merchants have established looms at Smyrna, while others make the Oriental workmen copy patterns sent out to them. In spite of their beauty, these carpets are by no means so valuable as those formerly manufactured in the country, and specimens of oriental manufacture of the time of the Renaissance are eagerly sought after by amateurs, at enormous prices. In the East, as in Europe, we must acknowledge that the artists of old had a truer feeling for decorative effect than their successors, notwithstanding the great improvements modern industry has introduced into the manufacture.

General produc-  
tion of tapestry.

The production of tapestry in the present day is chiefly in the hands of three nations—France, England, and Turkey. The first is the only country which has preserved the manufacture of high-warp storied tapestry, and which furnishes the whole world with rich carpets and tapestry, with subjects on them for decorative furniture. England, on her part, monopolises the foreign trade in printed carpets, and every description intended for domestic use. But the Oriental manufactories equal almost the total production of those of Great Britain. It appears from comparative tables of international commerce that in 1862 France produced fifteen millions of carpets; Smyrna exported double that number; and England manufactured thirty millions, only half of which were sent abroad. We do not think that these figures of comparative production have varied greatly since that time.



*Notice of the Principal Pieces of Tapestry Preserved  
in Museums or Public Buildings.*

BELGIUM.

BRUSSELS.

*Hôtel de Ville.*—Hangings from the manufactory at Brussels representing the history of King Clovis, the Abdication of Charles V., &c.

*Musée d'Antiquités de la Porte de Hall.*—Several Flemish tapestries of the 15th century, among which is a remarkable one from the church of St. Peter at Louvain, representing the legend of Herkinbol, or Duke of Bourbon. It is believed to have been manufactured from the cartoon executed by Roger van der Weyden for the Great Hall of the Town House at Brussels. Other tapestries of the commencement of the 16th century, described by M. Pinchard.

TOURNAY.

*Cathedral.*—A fine hanging representing the life of St. Piat and St. Eleutherius, made at Tournay, in 1402, by the brothers Pierot.

## BRUGES.

*Cathedral.*—A series of eight beautiful pieces of tapestry executed from the drawings of Bernard van Orley, the paintings being also preserved in the same church.

## MIDDLEBURG.

*Zeeland.*—A series of seven storied tapestries of the 17th century, hung in the Great Hall of the Assembly of the States.

## FRANCE.

## PARIS.

*Museum of the Louvre.*—A fine piece of tapestry which is supposed to have been executed from the drawing of Van Eyck or one of his pupils. The legend of St. Quentin, 15th century. The legend of St. Stephen, 15th century. Fine tapestries representing hunting scenes, belonging to the Emperor Maximilian, after Van Orley, the original drawings for which are in the same museum. Two battle-pieces, 16th century. These tapestries have not been exhibited for many years. There are also in this museum some fine cartoons by Giulio Romano for the history of Scipio, and some by Jacob Jordaens which served as patterns for tapestry.

*Museum of the Hôtel de Cluny.*—The history of the Prodigal Son, and Hope in the Goodness of God, Flemish school, 15th century. The history of David and Bathsheba, a superb series of ten pieces of tapestry, heightened with gold and silver, executed in Flanders in the reign of Louis XII. Arithmetic, *id.* Three tapestries representing battles in the time of Henri III., French school, 17th century.

*National Library.*—A grand piece of tapestry of the end of the 15th century, from the château of Bayard in Dauphiné.

*Gobelins Manufactory.*—The conflagration kindled by the Commune in 1871 destroyed the museum of tapestry formed to

serve as patterns for the workmen. A catalogue has been published of the pieces which were destroyed. The new director, Monsieur A. Darcel, is trying to restore this museum, and he has already brought together a certain number of pieces interesting as bearing on the history of the art, especially some specimens of the ancient Parisian manufactories, and a grand piece of tapestry representing the raising of the siege of Dôle by Louis XI. in 1477. This tapestry, the gift of an amateur, M. Spitzer, was manufactured at Bruges in 1501, by Jehan Sauvage.

*Garde Meuble.*—A collection composed of nearly six hundred pieces, one of the richest in existence; some of the finest specimens were exhibited in 1876 in the Palace of the Champs Elysées, and the catalogue has been published by the Central Union Society of Arts applied to Industry. This collection is inferior to that in the Royal Palace at Madrid in Flemish tapestry of the 15th and 16th centuries, but it is unrivalled in fine productions of the Gobelins and Beauvais manufactories during the 17th and 18th centuries. Some very rare pieces are also preserved here from the earliest manufactories established in Paris. A hanging representing the Acts of Christ and the Apostles, executed at Mortlake in England for Charles I., from the cartoons of Raphael; and other series from the same manufactory, &c.\*

*Préfecture de la Seine.*—This administration possesses in its storehouses a collection of sixty pieces of French tapestry of the 17th and 18th centuries, which will be used for the decoration of the Hôtel de Ville, now being rebuilt. It had also ordered from the Aubusson manufactory an immense hanging for the ancient throne-room, which was not finished at the time of the fire. This hanging was exhibited at South Kensington in 1874.

The palaces of Fontainebleau, Compiègne, and the Château de Pau, belonging to the nation, possess numerous pieces of tapestry from the Gobelins and Beauvais manufactories which have been sent to them by the "Garde Meuble."

\* See Frontispiece.



## LILLE.

*Church of Saint Sauveur.*—Six fine tapestries with religious subjects, given in 1735, and executed by Guillaume Werniers.

*Hospital.*—Hanging executed by Guillaume Werniers, tapestry-maker at Lille, in the 18th century. It represents Baldwin, Emperor of Constantinople. The design was painted by Arnould de Vuez.

*Museum.*—Tapestry representing Esther and Ahasuerus, after Van Orley.

## SAINT-LÔ.

*Museum.*—Hanging representing the history of Gombault and Macée, executed at the commencement of the 17th century from the drawings of Laurent Guyot.

## RHEIMS.

*Cathedral.*—Hanging with the history of King Clovis, 15th century. This hanging is supposed to have belonged to the Duke of Burgundy, Philip the Good. Hanging representing the history of the Virgin, bearing the name of Jean Lemaire, 16th century. Hanging with the life of Christ, manufactured by Daniel Peper-sack, in 1633, from the drawings of Pierre Murgalet. This church also possesses one of the cartoons painted by him for a portion of this hanging.

*Church of Saint Rémy.*—Hanging representing the history of Saint Rémy, 16th century.

*Hôtel Dieu.*—A unique and valuable collection of more than sixty canvases, painted in the 15th and 16th centuries to serve as copies for the tapestry-makers in the ancient manufactories of this town.

*Museum.*—Tapestry representing hunting scenes.

## ANGERS.

*Cathedral.*—Hanging representing the Apocalypse, bequeathed to the cathedral by King René, manufactured in the beginning of

the 15th century. This hanging, which is certainly the most important that France possesses, as bearing upon the study of the art of tapestry from its commencement, is composed of ninety pictures, arranged consecutively. Hanging delineating the Passion, from the church of Saint Maurice at Chinon, end of the 16th century. Tapestry representing the implements of the Passion. Hanging representing the history of Saint Saturninus; beginning of the 16th century.

## BEAUNE.

*Hospital*.—Fragment of a piece of tapestry given by Guigonne de Salins in 1460.

## CONQUES.

*Church*.—Hanging representing the legend of Sainte Foy.

## BAYEUX.

*Mairie*.—Grand tapestry in the form of a frieze, representing the conquest of England by the Normans, executed by the command of Queen Matilda, or her brother-in-law, Odo, Bishop of Bayeux. We have only mentioned this artistic relic on account of its historical interest, for being embroidered by hand it cannot properly be said to be tapestry.

## BEAUVAIS.

*Cathedral*.—Hanging representing the Acts of Christ and the Apostles, after Raphael, from the Beauvais manufactory, directed at that time by Behagle. Another hanging, dated 1530, representing the Trojan war; in one of the pieces is a curious view of Paris, the foundation of which was attributed to Paris, the beautiful Trojan.

## AIX.

*Cathedral*.—Hanging bequeathed by King René, Count of Provence, 15th century. Another hanging manufactured in Flanders in 1595, for Canterbury Cathedral, and attributed to the painter Quintin Matsys.

## CHARTRES.

*Museum.*—Some pieces of a fine hanging of the 17th century, representing the history of Moses, which existed in the cathedral before the French Revolution.

## ARRAS.

*Cathedral.*—Tapestries representing the history of Saint Cierge, 17th century.

## AMIENS.

*Cathedral.*—Tapestry representing the life of Saint Firmin, 17th century.

## VALENCIENNES.

*Hôtel de Ville.*—Grand Tournament scene, Flemish tapestry of the commencement of the 16th century.

## DIJON.

*Museum.*—Tapestry representing the attack made on the town by the Swiss in 1513.

## NANCY.

*Lorraine Museum.*—Tapestries decorating the tent of the Duke of Burgundy, Charles the Bold, which were taken by the Lorrainers at the battle of Nancy in 1477. This Flemish hanging represents an allegorical morality, much in vogue at that period, The Condemnation of Souper and Banquet, the description of which is preserved in many contemporary writings. It was probably executed only a short time before the death of the Duke, who we know bought many copies of this subject. It is completed by a piece of tapestry of the same period representing the history of Ahasuerus and Vashti.

## SENS.

*Cathedral.*—Four fine tapestries of the end of the 15th century, amongst which is an altar-piece in superb preservation.



## AUXERRE.

*Hôtel Dieu.*—Hanging representing the legend of Saint Germain, given by Bishop Baillet (1477-1513).

## LA CHAISE DIEU.

*Church.*—Fine hanging in the choir, published in the work of M. Jubinal on tapestry.

## ORLEANS.

*Museum.*—German tapestry of the 15th century, representing the arrival of Joan of Arc at the Castle of Chinon, given by the Marquis d'Azeglio.

## GISORS.

*Mairie.*—Portrait in tapestry of Louis XIV., manufactured in this town by Adrien Neusse, of Oudenarde, a workman from the manufactory of Beauvais.

There are also ancient tapestries in the churches of Dôle, Châlons, and Clermont.

## ITALY.

## FLORENCE.

*Pitti Palace.*—This palace possesses one of the richest collections of tapestry in Europe. It consists of about six hundred pieces, which had never been exhibited to the public until they were recently placed in the long gallery which joins the museum of the Uffizi to the Pitti palace, across the Arno. There are some fine pieces of tapestry woven by Jean Rost, or Roster, and Nicolas Karcher, founders of the manufactory at Florence, and others executed by Pierre Fevre and the members of his family.

*Palace of the Podesta* (National museum).—Several tapestries from the manufactory at Florence.

## FERRARA.

*Cathedral*.—A fine hanging bearing a notice of its having been executed in the manufactory of that town.

## MANTUA.

*Palazzo del Tè*.—Tapestries executed from the drawings of Giulio Romano. A fine hanging depicting the Acts of Christ and the Apostles, after Raphael.

## MILAN.

*Cathedral*.—Hanging representing the history of Moses, given by the Duke of Ferrara to Cardinal Charles Borromeo, manufactured at Ferrara.

*Royal Palace*.—Several tapestries from the *ateliers* of Pierre du Bourg (in Flemish, Van der Borgh), and Guillaume Werniers, of Lille. Hanging representing the history of Jason, Gobelins manufactory. Italian tapestries bearing the arms of Mazarin.

## TURIN.

*Royal Palace*.—Several hangings from the Gobelins manufactory, presented to the Dukes of Savoy by the Kings of France. The histories of Psyche and of Don Quixote. Tapestries from the modern manufactories of Turin, about 1830.

## COMO.

*Cathedral*.—Several tapestries executed in 1598, at Florence, by Bianchi da Velate, and by Louis Karcher at Ferrara.

## ROME.

*Palace of the Vatican*.—Here are preserved, in a special gallery, the celebrated *Arazzi*, ordered at Brussels by Pope Leo X. for the decoration of the Sistine chapel. We know that Raphael was commissioned to execute the cartoons. A magnificent piece of tapestry after the Last Supper of Leonardo da Vinci, executed at

Brussels, and presented by King Francis I. to Leo X. Besides these, there is a large collection of tapestry from different manufactories, which were hung under the colonnade in the Piazza of St. Peter during the processions of the Holy Sacrament.

*Palace of the Quirinal* (Pauline chapel).—Hangings from the manufactory of the Hospice St. Michel, executed after the compositions of Carlo Maratti, Zampieri, Domenico, and Salvator Rosa. French tapestry of the time of Louis XIV.

*Villa Medici*.—Several series of tapestries from the Gobelin manufactory, sent, during the reign of Louis XV., for the decoration of the halls of the French Academy at Rome.

*Palace of the Conservators of the Capitol*.—Tapestries after Rubens and Poussin.

## NAPLES.

*National Museum*.—A series of tapestries from the palace of Avalos, given to the Marquis of Pescara in acknowledgment of his services at the battle of Pavia. They were executed in Flanders; Titian designed the figures.

## SPAIN.

## MADRID.\*

*Royal Palace*.—This collection, composed of more than six hundred pieces, is considered the richest in existence, at any rate for its series of fine Flemish tapestries of the 15th and 16th centuries. It has only been known to the artistic world of late years, thanks to a series of photographs which have been published. It contains admirable pieces ordered or bought by the old Dukes of Burgundy, as well as by their successors the Kings of Spain, and transported by them to the peninsula. Amongst the most beautiful are the history of the Virgin, the designs for which are attributed to Van Eyck; the history of St. John the Baptist; the Apocalypse; the Battle of the Vices and the

\* See Illustration, to face p. 47.



Virtues, the composition of which is attributed to Roger van der Weyden; and belonging to a more modern period, a hanging representing the victories of the Emperor Charles V. at Tunis, executed by Pannemaker, from the drawings of Vermay, or Vermeyer; the Loves of Vertumnus and Pomona, from the same studio; the labours of Hercules; the Spheres, &c.; several hangings from the Gobelins manufactory, &c.

*Palace of the Escorial.*—A large series of tapestries executed in the royal manufactory at Madrid, from the cartoons of Goya, Bayeu, and Maella. Flemish tapestries representing rustic scenes, after Teniers.

*Palace of the Duke of Alva.*—This palace contained an important series executed in Flanders for the Duke of Alva. We do not know if they are still preserved.

## GERMANY.

### DRESDEN.

*Picture Gallery.*—Six fine Flemish tapestries in gold and silver, the composition of which is attributed to Quintin Matsys; hanging representing the Acts of the Apostles, after Raphael—these tapestries are not enriched with gold.

### MUNICH.

*National Museum.*—Numerous tapestries of the Flemish school of the commencement of the 16th century, amongst which is a hanging consisting of six pieces, superbly executed, and in the best preservation. Tapestries attributed to the manufactory believed to have been founded at Munich in the 18th century.

### BERLIN.

*Museum.*—Repetition of the hanging representing the Acts of Christ and the Apostles, after Raphael. These tapestries, woven

in gold and silver, are in fine preservation ; it is one of the finest reproductions of these compositions in existence ; they came from Spain. Other tapestries, described by Mr. Wassermann in his special catalogue of the Berlin museum.

*The King's Palace.*—Several hangings from the Gobelins manufactory, sent as presents by the Kings of France. Hangings manufactured at Berlin by Pierre Mercier, a French emigrant.

## RATISBON.

*Town Hall.*—Hanging representing the Combat between the Virtues and the Vices, one of the many repetitions of this subject executed in Flanders in the 15th century.

## VIENNA.

*Gallery of Paintings in the Belvedere Palace.*—Twelve pictures painted by Vermeyer as copies for tapestry, representing the conquest of Tunis by Charles V.

*Imperial Palace and Luxembourg Palace.*—Some ancient Flemish tapestries, and some from the Gobelins manufactory, presented by the Kings of France.

## NUREMBERG.

*Germanic Museum.*—A numerous series of pieces of tapestry from German looms, representing historical subjects.

## BAMBERG.

*Museum.*—Tapestry of small dimensions, bearing inscriptions in German, and representing the Passion.

## LUNE.

*Convent of Lune (near Luneberg).*—Hangings manufactured in the convent itself in the Middle Ages.

## SWITZERLAND.

## BERNE.

*Museum.*—Series of tapestries forming the hangings for the tent of Charles the Bold, Duke of Burgundy, taken after the battle of Morat. These tapestries represent the legend of Erkenbol, and are supposed to have been executed from the designs of Roger van der Weyden.

## DENMARK.

## COPENHAGEN.

*Royal Palace.*—Several tapestries executed at Copenhagen by Van Derlikern.

## ENGLAND.

## LONDON.

*South Kensington Museum.*—This rich collection of works of art contains but a comparatively small number of tapestries. There are, however, several pieces of German manufacture of the 15th century, bearing inscriptions; two fine Flemish tapestries of the beginning of the 16th century; a Flemish tapestry of the end of the 15th century, representing Susanna and the Elders, decorated with a rich border; another representing Esther and Ahasuerus, and a piece after the cartoons of Raphael, representing the Acts of Christ and the Apostles, executed at the royal manufactory at Mortlake. All these tapestries are described in the "Catalogue of Textile Fabrics in the South Kensington Museum," by Daniel Rock, D.D. Some of the finest specimens were lent by the administration of the museum to the Exhibition of the History of Tapestry, in Paris, in 1876. The museum also contains one of the



greatest artistic curiosities connected with the history of tapestry—the seven large cartoons designed by Raphael for the decoration of the Sistine chapel in the Vatican, and bought at Brussels by Charles I. These cartoons (formerly at Hampton Court) are the property of Her Majesty the Queen.

*Hampton Court Palace.*—A fine hanging in the Great Hall, in eight pieces, representing the life of Abraham, ordered by Cardinal Wolsey, and probably executed under the artistic direction of Bernard van Orley. Behind the Great Hall is another hanging of the commencement of the 16th century, representing different Moralities, with inscriptions in French. There are also some superb cartoons of Mantegna, representing the Triumph of Cæsar, ordered by the Duke of Mantua to be reproduced in tapestry.

*Windsor Castle.*—Tapestries from the Gobelins and Beauvais manufactories, gifts from the court of France, and in a perfect state of preservation. A hanging representing the history of Esther, after De Troy, is in the Audience Chamber and in the Queen's Presence Chamber; in the Presence Chamber is a hanging with the story of Jason and Medea.

*Old House of Lords in Westminster Palace.*—Series of ten large tapestries representing the naval victories of Charles, Lord Howard of Effingham, over the Spanish Armada, in 1588. These tapestries were executed by Francis Speering, from the drawings of Hendrik Vroom, of Haarlem; they were destroyed in the fire at the Palace of Westminster in 1834. Notwithstanding their destruction, we mention these hangings on account of their historical importance; they were reproduced in a work by John Pine in 1739.

#### YORK.

*Philosophical Society.*—Three tapestries, executed by Robert Hicks, representing maps of three English counties.

*List of the Principal Works relating to the  
History of Tapestry.*

*Barbier de Montault.*—Les Tapisseries de la Cathédrale d'Angers, classées et décrites selon l'ordre chronologique. 1863.

*Barraud.*—Les Tapisseries de la Cathédrale de Beauvais. 1853.

*Beaune (Henri).*—Les Dépouilles de Charles le Téméraire à Berne. 1873.

*Bock.*—Catalogue des Tissus et des Tapisseries qui se trouvent au Musée Germanique. Nuremberg, 1869.

*Bruce.*—The Bayeux Tapestry elucidated. London, 1856.

*Castel.*—Les Tapisseries (Bibliothèque des Merveilles). 1876.

*Chocqueel.*—Essai sur l'histoire et la situation actuelle de l'industrie des tapisseries et tapis. Paris, 1863.

*Cosimo Conti.*—Ricerche storiche sull' arte degli arazzi in Firenze. Firenze, 1876.

*Davillier (Le Baron).*—La fabrique de Gisors. 1876.

*Depping.*—Règlements sur les arts et métiers rédigés au XIII<sup>e</sup> siècle et connus sous le nom de livre de métiers d'Etienne Boileau. 1837.

*Farcy (De).*—Notices archéologiques sur les tentures et les tapisseries de la Cathédrale d'Angers. 1875.

*Fons-Melicoq (De la).*—Haut-lisseurs et tapisseries de haute-lisse des XIV<sup>e</sup>, XV<sup>e</sup>, et XVI<sup>e</sup> siècles, mentionnés dans les archives de l'Hôtel de Ville de Valenciennes. 1870.

*Fowke*.—The Bayeux Tapestry reproduced in autotype plates. London, 1875.

*Gentili (Pietro)*.—Sulla manifattura degli arazzi, cenni storici raccolti e pubblicati dall' arazziere Caval. Pietro Gentili Romano. Roma, 1874.

*Houdoy*.—Les tapisseries de haute-lisse de la fabrication lilloise. 1871. Tapisserie représentant la conquête du royaume de Thunes par Charles Quint. Lille, 1873.

*Joannis (Léon de)*.—Les Tapisseries de la Cathédrale d'Angers (du Roi René). 1864.

*Jubinal (Achille)*.—Les anciennes tapisseries historiées, ou collection des monuments les plus remarquables de ce genre qui nous soient restés du Moyen-Age, à partir du XI<sup>e</sup> jusqu'au XVI<sup>e</sup> siècles inclusivement, texte par Achille Jubinal, dessins de Victor Sanson. Folio. Paris, 1858-59.

*Kinkel*.—Les peintures de Rogier van der Weyden dans l'Hôtel de Ville de Bruxelles, et les copies qui ont été faites sur les tapisseries de Berne. Zurich, 1867.

*Lacordaire (A. L.)*.—Notice sur l'origine et les travaux des manufactures de tapisserie et de tapis réunies aux Gobelins. Paris, 1852.

*Owen Jones and Sir M. Digby Wyatt*.—Textile Art. London.

*Paris (Louis)*.—Toiles peintes et tapisseries de la ville de Reims. 1843.

*Perathon*.—Notice sur les manufactures de tapisseries à Aubusson, Felletin, et Bellegarde. Limoges, 1862.

*Pinchart*.—Rapport sur l'histoire de la tapisserie de haute-lisse dans les Pays-Bas. 1859. Notice sur deux tapisseries du XVI<sup>e</sup> siècle, conservées dans le Musée Royal des Antiquités à Bruxelles. 1864. Notice sur Roger van der Weyden et les tapisseries de Berne. Bruxelles, 1864.

*Pine*.—The tapestry hangings of the House of Lords, representing the several engagements between the English and Spanish fleets, in 1588. London. 1739.



*Proyart*.—Recherches historiques sur les anciennes tapisseries d'Arras. Arras, 1863.

*Rock (Daniel, D.D.)*.—Textile Fabrics ; a descriptive catalogue of the collection of church vestments, dresses, silk-stuffs, needle-work, and tapestries, forming that section of the South Kensington Museum. London, 1870.

*Roy-Pierrefitte*.—Notice historique de la manufacture de tapisseries de Felletin. Limoges, 1855.

*Saint-Genois (De)*.—Les dernières tapisseries des fabriques d'Oudenarde.

*Santerre*.—Les tapisseries de Beauvais. Clermont-sur-Oise, 1842.

*Stothard*.—The Bayeux Tapestry (published by the Society of Antiquaries). Folio. London, 1819.

*Van der Straeten*.—Les tapisseries de l'ancien Hôtel d'Escornaix, à Oudenarde.

*Van Drival*.—Les tapisseries d'Arras. 1864.

*Vergnaud-Romagnési*.—Tapisserie de Jeanne d'Arc au Musée d'Orléans. 1859.

*Voisin*.—Notice sur les anciennes tapisseries de la Cathédrale de Tournay et sur les corporations des haut-lisseurs de cette ville. Tournay, 1863.

*Wassermann*.—Special catalogue of the Royal Museum, Berlin, 1869.

# INDEX.

	PAGE
Abraham, Life of . . .	65
Academy, Royal, Paris . . .	40
Ahasuerus and Vashti . . .	58
Aix, Tapestry at . . .	49, 57
Albano . . . . .	22
Albert and Isabella . . .	19, 21
Alexander, History of . . .	32
Allegorical compositions. . .	17
Allori, A. . . . .	44
Alost . . . . .	49
Altar-piece . . . . .	58
Alva, Duke of . . .	24, 25, 62
Amiens, Tapestry at . . .	58
Angers, Tapestry at . . .	56
Anguier . . . . .	32
Antony and Cleopatra . . .	32
Antwerp . . . . .	13, 39
„ Tapestry trade at . . .	24
Apocalypse, The . . .	56, 61
<i>Arazzi</i> . . . . .	13, 60
“Arithmetic” . . . . .	54
Arnoulphin, J. . . . .	15
Arras . . . . .	12, 13, 16, 20
“Arras” . . . . .	13
Arras, Tapestry at . . .	58
„ Tapestry manufactories at . . . . .	15
Artemisia, History of . . .	25, 27
Artevelde, J. . . . .	13
Arundel, Earl of . . . . .	49
„ Castle, Tapestry in . . .	49
Aubusson . . . . .	46, 48, 55
„ carpets . . . . .	40, 42
„ tapestry 7, 8, 10, 41, 42	

	PAGE
Aubusson, Tapestry manufac- tories at . . . . .	38-43
Audran . . . . .	30, 31
Austria, House of . . .	16, 17
„ Margaret of . . . . .	17
Auwerck . . . . .	19
Auxerre, Tapestry at . . .	59
Avalos . . . . .	61
Babou, P. . . . .	25
Bachiacca . . . . .	44
Badin . . . . .	30
Baillet, Bp. . . . .	59
Bailleul, B. de . . . . .	23
Baldwin, Emperor . . .	22, 56
Bamberg . . . . .	48
„ Tapestry at . . . . .	63
Banquet, The, history of. . .	20
Baptiste . . . . .	32
Barberini, Cardinal . . .	46
Barcheston, Tapestry manufac- tory at . . . . .	49
Barthelemy . . . . .	33
Baudouin . . . . .	32
Bavaria, Tapestry manufactory in . . . . .	48
Bayard, Château of. . . . .	54
Bayeu . . . . .	47, 62
Bayeux tapestry . . . . .	11, 57
Beaune, Tapestry at . . .	57
Beauvais Cathedral. . . . .	30
„ Tapestry . . . . .	50, 55, 65
„ „ at . . . . .	57

	PAGE		PAGE
Beauvais, Tapestry manufactory		Brussels, Tapestry manufactories	
at	9, 29, 30, 33, 35,	at	16, 18, 19, 50
36, 39, 40, 57, 59		Burgundy, Dukes of	12, 13, 16, 20,
,, Tapestry manufac-		22, 23, 56, 58, 61, 64	
tory, Contractors of	31	,, House of, Accounts	
Behagle . . . . .	30, 31, 57, 63	of	15, 22
Bellanger . . . . .	41	Cæsar, Triumph of . . . . .	65
Belle, A. . . . .	30	Caneghem, G. van . . . . .	21
Bérain . . . . .	22, 28	Canterbury . . . . .	49, 57
Bergheim . . . . .	23	Capuchin, French . . . . .	51
Berlin Museum . . . . .	62, 63	Caron, A. . . . .	25
,, Tapestry at . . . . .	62	Carpets . . . . .	27, 35, 51, 52
,, ,, manufactory at		Cartoons of Raphael . . . . .	50
48, 63		(See also Raphael.)	
Bernard, M. . . . .	15	,, for tapestry . . . . .	47, 54
Berne, Tapestry at . . . . .	14, 64	Central Union of Arts, Paris	36, 55
,, ,, manufactory at	48	Chaillot . . . . .	27
Besnier, N. . . . .	31	Châlons, Tapestry at . . . . .	59
Bièvre, The . . . . .	10	Charles the Bold . . . . .	20
Blommart, G. . . . .	21	,, I. (of England)	16, 49, 50,
Blond, Le . . . . .	31	55, 65	
Blonde, C. le . . . . .	31	,, II. (of England) . . . . .	50
Bonnemer . . . . .	32	,, V. 17, 18, 21, 24, 53, 62, 63	
Borghet, P. van der . . . . .	19, 60	,, V. (of France) . . . . .	15
Borromeo, Cardinal . . . . .	60	,, X. . . . .	35
Both . . . . .	23	Charleville . . . . .	38
Bouché, F. . . . .	22	Chartres, Tapestry at . . . . .	58
Boucher . . . . .	29, 33, 41	Chauveau, F. . . . .	40
Boulle . . . . .	32	Chevreul . . . . .	10
Bourbon, Duke of . . . . .	53	Chinese, The . . . . .	33
Bourbons . . . . .	46	Chinon . . . . .	57, 59
Bourg, P. . . . .	60	Christ, Life of . . . . .	56
Brabant . . . . .	12	Christ and the Apostles, Acts	
Brandenburg, Elector of . . . . .	48	of . . . . .	32, 57, 60, 62, 64
,, Tapestry manu-		Christ and the Virgin . . . . .	38
factories in . . . . .	48	Christian V. . . . .	48
Brandt . . . . .	19	Cigoli . . . . .	45
Brenet . . . . .	33	"City of Dames" . . . . .	23
Bronzino . . . . .	44	Clement XI. . . . .	46
Bruges . . . . .	13, 15, 39, 55	Clermont, Tapestry at . . . . .	59
,, Tapestry at . . . . .	54	Clovis . . . . .	53, 56
Brussels . . . . .	12, 13, 19, 44, 65	Codye, J. . . . .	15
,, Master tapestry-workers	19	Colbert . . . . .	27, 30, 34, 35
,, Tapestry . . . . .	18, 53, 60, 61	Colours, Changes in . . . . .	39
,, ,, marks of . . . . .	20	Comans, A. de . . . . .	26
,, ,, in . . . . .	53		



	PAGE
Comans, C. de . . . . .	26
„ M. de . . . . .	26
Combat (or Battle) between the Virtues and Vices . . . . .	61, 63
Commune, Paris . . . . .	54
Como . . . . .	44
„ Tapestry at . . . . .	60
Compiègne, Tapestry at . . . . .	55
Conchiz, G. . . . .	15
Condemnation of Souper and Banquet . . . . .	58
Conques, Tapestry at . . . . .	57
Constantine, History of . . . . .	32
Constantinople, Tapestry manu- factory at . . . . .	48, 49
Convents, French, Carpets, &c., made in . . . . .	11
Cooke, J. . . . .	49
Copenhagen, Tapestry at . . . . .	48, 64
„ Tapestry manu- factory at . . . . .	48
Correggio, <i>Atelier</i> at . . . . .	44
Cosser, J. . . . .	15
Cotte, De . . . . .	30
„ R. de . . . . .	30
Coxcie, M. . . . .	16
Coypel . . . . .	22
„ C. . . . .	29, 32
„ N. . . . .	28, 32
Cozette . . . . .	31
Crane, F. . . . .	49-51
Croix, J. de la . . . . .	28, 31
„ De la, the younger . . . . .	31
Cromwell . . . . .	50
D'Antin, Duc . . . . .	29
Daphnis and Chloe. . . . .	33
Darcel, A. . . . .	30, 55
David . . . . .	34, 35
David and Bathsheba . . . . .	54
Davy, R. . . . .	15, 22
D'Azeglio, Marquis . . . . .	59
Delatombe . . . . .	21
Delorme, P. . . . .	25
Denuelle, M. . . . .	36
Derlikern, Van . . . . .	48, 64

	PAGE
Desportes . . . . .	29, 33, 36
Deyrolle, E. . . . .	22
Diana, History of . . . . .	26
Dijon, Tapestry at . . . . .	58
D'Isle . . . . .	30
Dôle . . . . .	55
„ Tapestry at . . . . .	59
Domenichino . . . . .	46
Domenico . . . . .	61
Dossi, B. . . . .	44
Dresden, Tapestry at . . . . .	62
Dubois . . . . .	32
Dubourg . . . . .	25, 26
Dubreuil . . . . .	26
Ducerceau . . . . .	25
Dujardin, C. . . . .	20
Dumont le Romain . . . . .	40
Dumonteil . . . . .	48
Dupont, P. . . . .	27
Durameau . . . . .	33
Edward IV. . . . .	49
“Elements,” The . . . . .	32
England, Manufacture of mo- dern tapestry in . . . . .	52
„ Tapestry manufac- tories in . . . . .	49-51
English Carpets . . . . .	51, 52
„ counties, Tapestries of . . . . .	65
Erkenbol (or Herkinbol), Le- gend of . . . . .	53, 64
Escurial . . . . .	47
Este, House of . . . . .	43
Esther, History of . . . . .	32, 65
„ and Ahasuerus . . . . .	56, 64
Exeter, Tapestry manufactory at . . . . .	51
Exhibition of tapestry, Paris, . . . . .	36, 50, 64
Eyck, Van . . . . .	54, 61
Fagon . . . . .	40
Felletin . . . . .	46
„ tapestry . . . . .	10, 41, 42
„ „ manufactory at . . . . .	41-43
Ferrara . . . . .	44

	PAGE
Ferrara, Duke of . . .	43, 44, 60
„ Tapestries at . . .	44, 60
„ Tapestry manufactory at . . .	43, 44, 60
Fevre (or Lefebvre), P. . .	45, 59
(See also Lefebvre.)	
Filleul . . . . .	31
Fimazeau . . . . .	40
Fine-drawers . . . . .	9, 15
Fines . . . . .	20
Flanders . . . . .	12, 13, 34
„ Decline of the tapestry trade in . . . . .	24, 25
„ John of . . . . .	44
„ tapestry . . . . .	14, 57, 61-63
(See also Flemish.)	
„ Tapestry in . . . . .	11-13
Flemish art and artists . . .	14, 17
„ dyers . . . . .	10
„ tapestry 18, 43, 53-55, 58, 61-64	
„ tapestry-workers . . . . .	43, 44
„ weavers . . . . .	11, 13
„ workmen . . . . .	26, 38
Florence, Pitti Palace . . .	44
„ Tapestry at . . . . .	59
„ Tapestry manufactories at . . . . .	44-46, 59, 60
Florenne, J. de . . . . .	15
Floris, F. . . . .	19
Fontaine . . . . .	42
Fontainebleau, Tapestry at . .	55
„ Tapestry manu- factory at . . . . .	25
Fourcy, M. de . . . . .	26
France, History of . . . . .	33
„ Kings of, Gifts of ta- pestry by . . . . .	63, 65
„ Production of modern tapestry in . . . . .	52
„ Tapestry in . . . . .	11, 12
„ Tapestry manufactories in . . . . .	24
Francis I. . . . .	25, 61
Frankfort-on-the-Oder, Tapes- try manufactory at . . . . .	48

	PAGE
Fraye, De la . . . . .	31
French artists . . . . .	19
„ carpets . . . . .	52
„ emigrants . . . . .	63
„ tapestry . . . . .	54, 55, 61
„ workmen at Turin . . . . .	46
Fulham, Tapestry manufac- tory at . . . . .	50
“Garde Meuble,” Paris . . .	36, 50
Gardin, C. de . . . . .	15
Génoels . . . . .	32
German Tapestry 47, 48, 59, 63, 64	
Germany, Tapestry manufac- tories in . . . . .	47
Gideon, History of . . . . .	22
Gillot . . . . .	28, 41
Gisors, Tapestry at . . . . .	59
Gobelin Family . . . . .	10, 26
Gobelins, Maison des . . . . .	27
„ manufactory 22, 26-37, 39-41, 45, 46, 51, 54, 55, 60-63, 65	
„ manufactory, Direc- tors of . . . . .	30
„ manufactory, Master- contractors of . . . . .	30, 31
„ Museum . . . . .	54, 55
„ Tapestry . . . . .	2, 4, 5, 9, 10, 19, 41, 55
Goes, H. van der . . . . .	14
Gold and Silver in Tapestry . .	14
Golden Fleece . . . . .	23
Gombault and Macée . . . . .	56
Goya . . . . .	47, 62
Grenier, A. . . . .	15
„ J. . . . .	23
„ P. . . . .	23
Grue, R. . . . .	43
Guido . . . . .	46
Guigonne de Salins. . . . .	57
Guilds . . . . .	12, 13
Guillaumot . . . . .	30
Guyot, L. . . . .	56
Haarlem . . . . .	65

	PAGE
Hallé . . . . .	29
Hampton Court Palace . . . . .	16, 65
Hangings, Paper . . . . .	34
„ Silk . . . . .	34
Haze, J. de . . . . .	20
Hecke, P. van den . . . . .	19
Henart . . . . .	31
Hennin, J. . . . .	15
Henri II. . . . .	25
„ III. . . . .	25, 54
„ IV. . . . .	25-27
Henry VIII. . . . .	49
Hercules, Labours of . . . . .	62
Hercules II. . . . .	44
Herkinbol (or Erkenbol), Legend of . . . . .	53, 64
Hicks, R. . . . .	49, 65
High-warp tapestry ( <i>see</i> Tapes- try).	
„ Hilanderas, Las” . . . . .	47
„ History of the King” . . . . .	32
„ Hope in the goodness of God” . . . . .	54
Hôpital de la Trinité, Paris . . . . .	27
Horne, P. van . . . . .	23
Hospice de la Trinité, Paris . . . . .	25, 26
„ St. Michel, Rome . . . . .	46
„ „ Tapestry manufactory at . . . . .	46, 61
Hôtel de Ville, Paris . . . . .	55
Houasse . . . . .	32
House of Lords (old), London, Tapestry in . . . . .	65
Howard of Effingham, Lord . . . . .	65
Huet . . . . .	42
Hundred Years' War . . . . .	12
Indies, New . . . . .	33
Italian masters, Pictures of . . . . .	35
„ tapestry . . . . .	32, 44, 60
„ „ manufactories . . . . .	43
James I. . . . .	49
Jans . . . . .	28
„ J. . . . .	31
„ J. J. . . . .	31

	PAGE
Jason . . . . .	60
„ and Medea . . . . .	32, 65
Jeaurat . . . . .	33
Jesuits, House of (Paris), Tapestry manufactory at . . . . .	25, 26
Joan of Arc . . . . .	59
Jordaens, J. . . . .	54
Jouvenet . . . . .	29, 32
Jubinal, M. . . . .	59
Juliard . . . . .	41, 42
„ J. . . . .	40
Karcher . . . . .	44
„ H. . . . .	44
„ L. . . . .	60
„ N. . . . .	44, 59
Kerchove, Van der . . . . .	28
La Chaise Dieu . . . . .	59
Lacordaire . . . . .	2
Lafontaine . . . . .	41
Lagrenée . . . . .	29
Lahire . . . . .	40
La Marche . . . . .	38, 40
Landscapes in tapestry . . . . .	42
Last Supper, The . . . . .	23, 60
Laurent . . . . .	26, 31, 40
„ H. . . . .	28
Lavocat . . . . .	30
Lebrun . . . . .	29, 34
„ C. . . . .	28, 30, 32
Lefebvre . . . . .	27, 28, 31
( <i>See also</i> Fevre.)	
Lemaire, J. . . . .	56
Lemonnier . . . . .	30
Leo X. . . . .	16, 60, 61
Lérambert . . . . .	25, 27
Leyden, L. van . . . . .	16
Leyniers, E. . . . .	19
Licherie . . . . .	32
Lille . . . . .	12, 21
„ Tapestries at . . . . .	56
„ Tapestry manufactories at . . . . .	20
Loches, Convent of, Tapes- tries at . . . . .	47
London, Tapestry in . . . . .	64



	PAGE		PAGE
London (Soho), Tapestry manu- factory in . . . . .	50	Maximilian, Emperor . . . . .	20, 54
Lorraine, H. de, Archbishop . .	38	Mazarin, Cardinal . . . . .	50, 60
Lorrainers . . . . .	58	Medici Family 25, 27, 35, 44, 45	
Louis XI. . . . .	55	Meleager . . . . .	32
„ XII. . . . .	54	Melter, J. de . . . . .	21
„ XIII. . . . .	27	Ménageot . . . . .	33
„ XIV. . . . .	21, 27, 29, 39, 40, 59, 61	Mercier, P. . . . .	48, 63
„ XV. . . . .	61	Mérou, A. de . . . . .	31
„ Philippe, King . . . . .	35, 36	Meulen, Van der . . . . .	32
Lourd, P. . . . .	27	Michael Angelo . . . . .	45
„ S. . . . .	27	Middle Ages 11, 13, 47, 49, 63	
Louvain, Tapestry at . . . . .	53	Mignard . . . . .	29
Louvre . . . . .	26, 27, 29, 35, 45	„ N. . . . .	32
„ Tapestry in . . . . .	54	„ P. . . . .	30
“Loves of the Gods” . . . . .	33	Milan . . . . .	44
Low-warp carpets . . . . .	51	„ Retrospective Exhibi- tion at . . . . .	44, 46
„ tapestry ( <i>see</i> Tapestry).		„ Tapestry at . . . . .	46, 60
Luc (Frère) . . . . .	32	Mille, J. . . . .	43
Lune, Convent of, Tapestry at.	63	Modena . . . . .	44
Lyons . . . . .	41	Mohammedan religion . . . . .	51
Mabuse, J. . . . .	16	Molière . . . . .	33
Madrid, Royal Museum at . . .	47	Monmerqué . . . . .	31
„ Tapestry at 14, 18, 61, 62		Montezert, P. de . . . . .	40
„ „ manufactories		“Months,” The . . . . .	32
at . . . . .	47, 62	Moralities . . . . .	14, 21, 58, 65
Maella . . . . .	47, 62	Morat, Battle of . . . . .	64
Magdeburg, Tapestry manufac- tory at . . . . .	48	Mortlake Mark . . . . .	51
Mameluke, Massacre of . . . . .	36	„ Tapestry . . . . .	55
Mansard, J. H. . . . .	29	„ „ manufactory	
Mantegna, A. . . . .	43, 65	at 49, 50, 64	
Mantua, Dukes of . . . . .	44, 65	Moses, History of . . . . .	32, 58, 60
„ Tapestry at . . . . .	60	Mosin . . . . .	28, 31
Maratti . . . . .	46, 61	Moulins . . . . .	40
Margaret of Austria . . . . .	23	Munich Mark . . . . .	48
„ of Flanders . . . . .	17	„ Tapestry at . . . . .	48, 62
Marigny, De . . . . .	29	„ „ manufactory at	
Marks, Tapestry . . . . .	20, 22, 24, 26, 28, 44, 45, 48, 51	48, 62	
Mary of Hungary . . . . .	18	Murgalet, P. . . . .	38, 56
Mathieu . . . . .	32	Naleche, Baudy de . . . . .	41
Matilda, Queen . . . . .	57	Nancy . . . . .	21, 58
Matsys, Q. . . . .	57, 62	„ Tapestry at . . . . .	58
		Naples, Tapestry at . . . . .	61
		„ „ manufactory at	
		45, 46	

# INDEX.

75

	PAGE
Natoire . . . . .	32
Neilson . . . . .	31
Neuilly, Tapestry manufactory at . . . . .	43
Neusse, A. . . . .	59
Norman conquest . . . . .	57
Nuesport, J. de . . . . .	15
Nuremberg . . . . .	48
„ Tapestry at . . . . .	63
Odo, Bp. . . . .	57
Oriental artists . . . . .	51, 52
„ carpets . . . . .	51, 52
Oris de la Tour . . . . .	31
Orleans, Tapestry at . . . . .	59
Orley, B. van . . . . .	16, 54, 56, 65
Ortie, J. de L' . . . . .	15, 22
Oudenarde . . . . .	12, 21, 24, 49, 59
„ Tapestry manufac- tories at . . . . .	23
“Oudenardes” . . . . .	23
Oudry, J. B. . . . .	30-33, 41
Ovid . . . . .	44
Paillet . . . . .	32
Palais de Tournelles, Paris . . . . .	26
Palazzo Vecchio, Florence . . . . .	45
Pannemaker . . . . .	18, 21, 62
Paris . . . . .	10, 12, 20, 25-27, 35, 40, 45, 50, 57
„ Tapestry in . . . . .	54, 55
„ „ manufactories at . . . . .	24
„ (the Trojan) . . . . .	57
Parrocel, C. . . . .	32
Passavant . . . . .	50
Passion, The . . . . .	15, 18, 23, 57, 63
Pau, Château de, Tapestry at . . . . .	55
Pavia, Battle of . . . . .	61
Pepersack . . . . .	38, 56
Percier . . . . .	42
Pescaro, Marquis of . . . . .	61
Philip II. . . . .	18, 24, 25, 48
„ IV. . . . .	47
„ the Bold . . . . .	15, 17
„ the Good . . . . .	15, 17

	PAGE
Pierot . . . . .	22, 53
Pierre . . . . .	29, 30, 33
Pinchard, M. . . . .	53
Pine, J. . . . .	65
Pitti Palace . . . . .	45, 59
„ „ Tapestries in . . . . .	44
Planche, F. de la . . . . .	26
„ R. de la . . . . .	26
<i>Point de Turquie</i> . . . . .	27
Pontormo . . . . .	44
<i>Portières</i> . . . . .	51
Potter, P. . . . .	23
Poussin . . . . .	32, 61
Prodigal Son . . . . .	54
Prussia, Frederick William of . . . . .	48
Psyche, History of . . . . .	60
Public Instruction, &c., Minister for . . . . .	36, 37
Quilkerberghe, V. de . . . . .	21
Quirinal . . . . .	47
Quixote, Don . . . . .	22, 32, 60
Ranson . . . . .	42
Raphael . . . . .	32, 36, 57, 60, 62
„ Cartoons of . . . . .	16, 50, 55, 60, 64, 65
Ratisbon, Tapestry at . . . . .	63
Renaissance, The . . . . .	12, 47, 51
Réné, King . . . . .	56, 57
Renoult, J. . . . .	15
Respain, H. de . . . . .	21
Restout . . . . .	29, 32
Revel . . . . .	32
Rheims . . . . .	38, 56
„ Tapestries at . . . . .	38
„ Tapestry manufactories at . . . . .	38, 56
Roby . . . . .	40
Rock, D. . . . .	64
Roman painters . . . . .	46
Romano, G. . . . .	16, 32, 43, 54, 60
Rome, French academy at . . . . .	61
„ Tapestry at . . . . .	46, 47, 60
„ „ manufactories at . . . . .	46, 47

	PAGE		PAGE
Rosa, S. . . . .	61	Serlio . . . . .	25
Rosebecke, Battle of . . . .	15	Sève, De . . . . .	32
Rost (or Roster), J. . . . .	44, 45, 59	Seven Ages . . . . .	15
Rotours, Des, Baron . . . . .	30	Sheldon, W. . . . .	49
Royal Châteaux . . . . .	32, 35	Sistine Chapel . . . . .	60, 65
Rubens . . . . .	16, 35, 47, 50, 61	Smyrna carpets . . . . .	51, 52
Russia, Manufacture of tapestry in . . . . .	48	Soho, London, Tapestry manu- factory in . . . . .	50
Sacrament, Holy . . . . .	61	Souette . . . . .	31
St. Anne . . . . .	15	Soufflot . . . . .	30
„ Cierge . . . . .	58	South Kensington Museum . . . .	16, 36, 55, 64
„ Cloud . . . . .	35	„ „ „ Tapestry in . . . .	64
„ Eleutherius . . . . .	22, 53	Spain, Tapestries from . . . .	63
„ Firmin . . . . .	58	„ Tapestry manufactories in . . . . .	47
„ Foy . . . . .	57	Spanish Armada . . . . .	65
„ Germain . . . . .	59	Speering, F. . . . .	65
„ John the Baptist . . . . .	61	Spheres, The . . . . .	62
„ Mark (Florence) . . . . .	45	Spitzer, M. . . . .	55
„ Merry . . . . .	25	Stella . . . . .	32
„ Paul . . . . .	46	Stuerbout . . . . .	14
„ Peter . . . . .	46	Susanna and the Elders . . . .	64
„ „ (Rome) . . . . .	61	Suvéé . . . . .	33
„ Piat . . . . .	22, 53	Swiss, The . . . . .	58
„ Quentin . . . . .	54	Switzerland, Tapestries from . .	48
„ Rémy . . . . .	56		
„ Saturninus . . . . .	57	Tapestry, Ancient . . . . .	9
„ Sauveur (Lille) . . . . .	21, 22	„ Art of, Limits to . . . .	34
„ Stephen . . . . .	54	„ Cartoons for . . . . .	43
Saint Lô, Tapestry at . . . . .	56	„ Commission, Paris . . . .	36, 37
Sallandrouze . . . . .	41	„ dyes . . . . .	11, 34
„ J. . . . .	41	„ for furniture . . . . .	41, 42, 52
„ de Lamornaix . . . . .	43	„ from engravings . . . . .	40
Salviati . . . . .	44	„ from the cartoons of Raphael . . . . .	50
Sarrazinois carpets and tapes- tries . . . . .	11, 12	„ Exhibition of, Paris, 36, 40, 64	
Sauvage, J. . . . .	55	„ High-warp . . . . .	1-5, 11, 12, 18, 25, 29, 30, 31, 36
Sauvaige, G. . . . .	21	„ History of . . . . .	11
Savonnerie, The, Manufactory of . . . . .	27, 35	„ „ Works rela- ting to . . . . .	66-68
„ carpets . . . . .	35, 51	„ in the Indian and Por- tuguese style . . . . .	23
„ aux Gobelins carpets . . . .	5-7	„ Inventories of . . . . .	17
Savoy, Dukes of . . . . .	60		
Schut, C. . . . .	21		
Scipio, History of . . . . .	54		
Sens, Tapestry at . . . . .	58		



	PAGE
Tapestry, Landscapes in . . .	21, 23
„ Low-warp 1, 7-9, 11, 12,	29, 30, 31, 33, 36, 45, 46
„ marks ( <i>see</i> Marks).	
„ marks, Frauds in . . .	19, 24
„ in the middle ages . . .	9
„ of the 15th century . . .	17
„ of the present day . . .	52
„ out of fashion . . .	19
„ patterns for 27, 29, 36, 47	
„ Payments for . . .	29
„ Presents of . . .	17
„ Principal pieces of 15, 18,	20, 22, 23, 25, 26, 27,
„ 31-33, 38, 44, 53-65	
„ storied 11, 34, 41, 46, 52,	54
„ Subjects of . . .	14, 17, 34
„ Sums paid for . . .	22, 23
„ Tax on . . .	21
„ to what it should be	
„ confined . . .	17
<i>Tapisseries de Verdures</i> . . .	23
Telemachus . . .	33
Teniers . . .	19, 22, 62
Termois, G. de . . .	15
Testelin . . .	32
<i>Thunes, Conquestes de</i> . . .	18
Tischelin, F. van der . . .	21
Titian . . .	61
Tixier . . .	41
Tourcoing, Tapestry manufac-	
tory at . . .	43
Tournament . . .	58
Tournay . . .	12, 22, 23
„ Tapestry at . . .	53
„ „ manufactories	
„ at . . .	22
“Triumph of the Gods”. . .	32
Trojan war . . .	57
Troy, De . . .	29, 32, 65
Troyes . . .	38
Tuileries . . .	27
Tunis . . .	18, 62, 63
„ carpets . . .	51
Turin, Tapestry at . . .	60

	PAGE
Turin, Tapestry manufactories	
„ at . . .	46, 60
Turkey carpets . . .	51
„ Manufacture of tapestry	
„ in . . .	52
„ stitch . . .	27
„ Sultan of . . .	48, 49
Turkish ambassador . . .	32
„ subjects . . .	33
Udine, G. da . . .	16
Uffizi, The . . .	45, 59
Valenciennes . . .	12
„ Tapestry at . . .	58
Vallois, J. de . . .	15
Valois, House of . . .	14
Van Loo, A. . . .	33
„ C. . . .	29
Vasari . . . .	43
Vatican . . . .	16, 47, 50, 65
Vaucanson . . . .	8
Velasquez . . . .	47
Velate, B. da . . .	60
Venice, Tapestry manufactured	
„ at . . . .	46
<i>Verdures</i> . . . .	40, 42
Vermay, J. . . .	18
„ ( <i>or</i> Vermeyer) . . .	62
Vermeyer . . . .	63
Vernet, H. . . .	36
„ J. . . .	41
Verrier . . . .	28
Vertumnus and Pomona . . .	13, 62
Victoria, H. M. Queen . . .	65
Vien . . . .	33
Vienna, Tapestry at . . .	63
Vignon, C. . . .	40
Vincent . . . .	33
Vinci, L. da . . . .	60
Virgin, Heads of the . . .	46
„ History of the . . .	56, 61
Vos, M. de . . . .	19
Vouet, S. . . .	26
Vroom, H. . . .	65
Vuez, A. de . . . .	56

	PAGE		PAGE
Wallois, H. . . . .	15	Wool . . . . .	9-11, 39
Wassermann . . . . .	63, 68	Works relating to the history	
Watteau . . . . .	41	of tapestry . . . . .	66-68
Weenix . . . . .	36		
Werniers, G. . . . .	22, 56, 60	York, Tapestries at . . . . .	65
Westminster, Palace of . . . . .	65	Yvart . . . . .	32
Weyden, R. van der . . . . .	14, 53, 62, 64		
Windsor Castle, Tapestry at . . . . .	65	Zampieri . . . . .	61
Wolsey, Cardinal . . . . .	65	Zeeland, Tapestry at . . . . .	54

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